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Dedicated, by Permission, to
ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS

UPON

WELFTH NIGHT,

AND

KING HENRY IV.

PART II.

BEING THE FIFTY-SEVENTH NUMBER OF

BELL's Edition of

SHAKSPERE's WORKS.

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THIS Work is intended to supercede the necessity for any other Edition whatever, as it will be calculated to gratify every class of Readers.

The Plan is to print each Play, *singly*, and *entire*, from the revisions of Dr. SAMUEL JOHNSON, and GEORGE STEEVENSON Esq. &c. with *their Characters* of the Play, and *the Origin of Fable*, as an introductory Preface to each Play.

The Plays to be printed *on two sorts of paper*; the best of which will be *superfine writing-post quality*, on a new *Bourgeois Letter* cast and *delicately dressed* on Purpose.

The First Number is The TEMPEST, beautifully embellished.
The Second Number is MEASURE for MEASURE, ditto.
The Third Number is MACBETH, ditto.
The Fourth Number is MUCHADO ABOUT NOTHING, ditto.
The Fifth Number is HAMLET, beautifully embellished.
The Sixth Number is ROMEO and JULIET, ditto.
The Seventh Number is the MERCHANT of VENICE, ditto.
The Eighth Number is the MERRY WIVES of WINDSOR, ditto.
The Ninth Number is JULIUS CÆSAR, ditto.
The Tenth Number is MIDSUMMER-NIGHT's DREAM, ditto.
The Eleventh Number is TITUS ANDRONICUS, ditto.
The Twelfth Number is TWELFTH-NIGHT, ditto.
The Thirteenth Number is LOVE's LABOUR's LOST, ditto.
The Fourteenth Number is TIMON of ATHENS, ditto.
The Fifteenth Number is TROILUS and CRESSIDA, ditto.
The Sixteenth Number is AS YOU LIKE IT, ditto.
The Seventeenth Number is OTHELLO, ditto.
The Eighteenth Number is the COMEDY of ERRORS, ditto.
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The Twentieth Number is KING LEAR, ditto.
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VZ.

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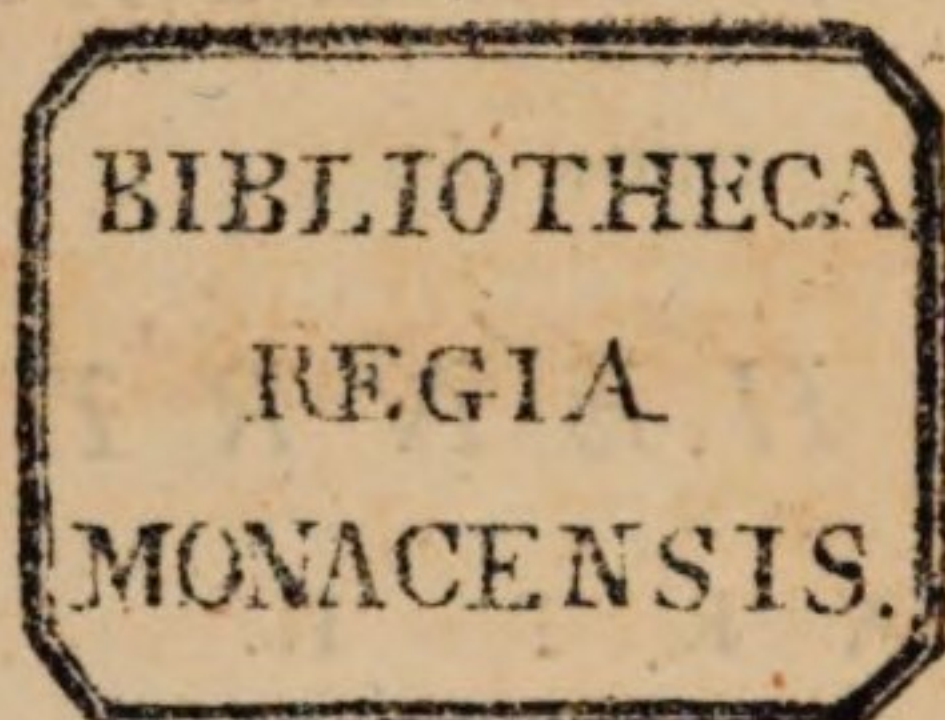
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BIBLIOTHECA

REGIA

MONACENSIS.



ANNOTATIONS

UPON

KING HENRY IV.

PART II.

INDUCTION.

ENTER RUMOUR,—] THIS speech of Rumour is not inelegant, or unpoetical, but it is wholly useless, since we are told nothing which the first scene does not clearly and naturally discover. The only end of such prologues is to inform the audience of some facts previous to the action, of which they can have no knowledge from the persons of the drama. JOHNSON.

Enter Rumour, painted full of tongues.] This the author probably drew from Holinshed's *Description of a Pageant*, exhibited in the court of Henry VIII. with uncommon cost and magnificence : Then entered a person called *Report*, aparelled in crimson satin, full

of *toongs*, or chronicles." Vol. iii. p. 805. This however might be the common way of representing this personage in masques, which were frequent in his own times.

WARTON.

Stephen Hawes, in his *Pastime of Pleasure*, had long ago exhibited her (*Rumour*) in the same manner;

"A goodly lady, envyroned about

"With *tongues* of fire."——

And so had Sir Thomas Moore, in one of his Pageants:

"*Fame* I am called, mervayle you nothing

"Thoughe with *tonges* I am compassed all arounde."

Not to mention her elaborate portrait by Chaucer, in *The Booke of Fame*; and by John Higgins, one of the assistants in *The Mirror for Magistrates*, in his *Legend of King Albanaete*.

FARMER.

In a masque presented on St. Stephen's night, 1614, by Thomas Campion, *Rumour* comes on in a skin-coat full of winged *tongues*.

Rumour is likewise a character in *Sir Clyomon, Knight of the Golden Shield*, &c. 1599.

So also, in *The whole magnificent Entertainment given to King James, Queene his Wife, &c. &c.* 15th March 1603, by Thomas Deckar, 4to. 1604. "Directly under her in a cart by herselfe, *Fame* stood upright: a woman in a watchet roabe, thickly set with open eyes and *tongues*, a payre of large golden wings at her backe, a trumpet in her hand, a mantle of sundry cullours traversing her body: all these ensigns displaying but the propertie of her swiftnesse and aptnesse to disperse *Rumoure*."

STEEVENS.

———*painted*

———*painted full of tongues,*——] This direction, which is only to be found in the first edition in quarto of 1600, explains a passage in what follows, otherwise obscure. POPE.

Line 3.—*I, from the orient to the drooping west,*] A passage in *Macbeth* will best explain the force of this epithet:

“ Good things of day begin to *droop* and drowse,

“ And night’s black agent to their preys do
rouse.” MALONE.

15. ———*Rumour is a pipe*] Here the poet imagines himself describing *Rumour*, and forgets that *Rumour* is the speaker. JOHNSON.

ACT I.

Line 42.—**FORSPENT** *with speed,*] To *forspend* is to waste, to exhaust. So, in Sir A. Gorges’ translation of *Lucan*, b. vii.

“ ———crabbed fires *forspent* with age.”

STEEVENS.

49. ———*armed heels,*] Thus the quarto 1600. The folio 1623, reads *able* heels. STEEVENS.

50. ———*poor jade*] *Poor jade* is used not in contempt, but in compassion. *Poor jade* means the horse wearied with his journey.

Jade, however, seems anciently to have signified

A iij

what

what we now call a *hackney*, a beast employed in drudgery, opposed to a horse kept for show, or to be rid by his master. So, in a comedy called *A Knack to know a Knave*, 1594 :

“ Besides, I’ll give you the keeping of a dozen
jades,

“ And now and then meat for you and your
horse.”

This is said by a *farmer* to a *courtier*. STEEVENS.

51. —rowel-head ;—] I think that I have observed in old prints the *rowel* of those times to have been only a single spike. JOHNSON.

52. *He seem’d in running to devour the way,*] So, in *The Book of Job*, chap. xxxix : “ He swalloweth the ground in fierceness and rage.” The same expression occurs in Ben Jonson’s *Sejanus* :

“ But with that speed and heat of appetite

“ With which they greedily devour the way

“ To some great sports.” STEEVENS.

So, in the line quoted by Sir William Blackstone in *Nemesian* :

“ —latumque fuga consumere campum.”

MALONE.

56. *Of Hotspur, coldspur ?—*] *Hotspur* seems to have been a very common term for a man of vehemence and precipitation. Stanyhurst, who translated four books of *Virgil*, in 1584, renders the following line :

Nec victoris heri tetigit captiva cubile.

“ To

“To couch not mounting of mayster vanquisher
Hotspur.” STEEVENS.

60. ———silken point] A point is a string tagged,
or lace. JOHNSON.

65. ———some hilding fellow, ———] for *hilderling*,
i. e. base, degenerate. POPE.

Hilderling, Degener vox adhuc agro Devon. famili-
aris. *Spelman*. REED.

68. ———like to a title leaf,] It may not be amiss to
observe, that in the time of our poet, the title-page to
an elegy, as well as every intermediate leaf, was to-
tally black. I have several in my possession, writ-
ten by Chapman, the translator of *Homer*, and orna-
mented in this manner. STEEVENS.

80. ———so woe-begone,] This word was common
enough amongst the old Scottish and English poets,
as G. Douglas, Chaucer, Lord Buckhurst, Fairfax;
and signifies, *far gone in woe*. WARBURTON.

So, in the *Spanish Tragedy*:

“Awake, revenge, or we are *wo-begone*!”

Again, in *Arden af Feversham*, 1592:

“So *woe-begone*, so inly charg’d with woe.”

Again, in a *Looking Glass for London and England*,
1617:

“Fair Alvida, look not so *woe-begone*.”

Dr. Bentley is said to have thought this passage cor-
rupt, and therefore (with a greater degree of gravity
than my readers will probably express) proposed the
following emendation:

“So

“ So dead, so dull in look, *Ucalegon*

“ Drew Priam’s curtain,” &c.

The name of *Ucalegon* is found in the third book of the *Iliad*, and the second of the *Æneid*. STEEVENS.

102. *Your spirit—*] The impression upon your mind, by which you conceive the death of your son.

JOHNSON.

103. *Yet, for all this, say not, &c.*] The contradiction in the first part of this speech might be imputed to the distraction of Northumberland’s mind; but the calmness of the reflection, contained in the last lines, seems not much to countenance such a supposition. I will venture to distribute this passage in a manner which will, I hope, seem more commodious; but do not wish the reader to forget, that the most commodious is not always the true reading:

Bard. *Yet, for all this, say not that Percy’s dead.*

North. *I see a strange confession in thine eye,
Thou shak’st thy head; and hold’st it fear, or sin,
To speak a truth. If he be slain, say so,
The tongue offends not, that reports his death;
And he doth sin, that doth belie the dead,
Not he that saith the dead is not alive.*

Morton. *Yet the first bringer of unwelcome news
Hath but a losing office, and his tongue
Sounds ever after as a sullen bell,
Remember’d knolling a departed friend.*

Here is a natural interposition of Bardolph at the beginning, who is not pleased to hear his news con-
futed,

futed, and a proper preparation of Morton for the tale which he is unwilling to tell. JOHNSON.

105. ———hold'st it fear, or sin,] *Fear* for danger.

WARBURTON.

106. *If he be slain*, say so :] The words *say so* are in the first folio, but not in the quarto : they are necessary to the verse, but the sense proceeds as well without them. JOHNSON.

112. *Sounds ever after as a sullen bell*,] So, in our author's 71st Sonnet :

“ ———you shall hear the surly *sullen* bell

“ Give warning to the world that *I am fled*.”

This significant epithet has been adopted by Milton :

“ I hear the far-off curfew sound,

“ Over some wide water'd shore

“ Swinging slow with *sullen* roar.” MALONE.

118. ———*faint* quittance,——] *Quittance* is return.

By *faint quittance* is meant a *faint* return of blows. So, in another play :

“ We shall forget the office of our hand

“ Sooner than *quittance* of desert and merit.”

STEEVENS.

126. *For from his metal was his party steel'd*;

Which once in him abated,——] *Abated* means reduced to a lower temper, or, as the workmen call it, let down. JOHNSON.

139. 'Gan vail his stomach,——] Began to fall his courage, to let his spirits sink under his fortune.

JOHNSON.

This

This phrase has already appeared in *The Taming of the Shrew* :

“Then *vail your stomachs*, for it is no boot ;

“And place your hands below your husband’s foot.” REED.

151. —buckle—] Bend ; yield to pressure.

JOHNSON.

153. —————even so my limbs,

Weaken’d with grief, being now enrag’d with grief,

Are thrice themselves :] Northumberland is here comparing himself to a person, who, though his joints are weakened by a *bodily* disorder, derives strength from the *distemper of the mind*. I therefore suspect that Shakspeare wrote :

Weaken’d with age—

or perhaps,

Weaken’d with pain—

The following line seems to confirm this conjecture :

“—hence therefore thou nice *crutch* !”

The *crutch* was used to aid the infirmity of limbs weakened by *age* or *distemper*, not by *grief*.

When a word is repeated, without propriety, in the same, or two succeeding lines, there is great reason to suspect some corruption. Thus, in this scene, in the first folio, we meet “*able* heels, instead of “*armed* heels,” in consequence of the word *able* having occurred in the preceding line. So, in *Hamlet* :

“Thy *news* shall be the *news*,” &c.

instead of

“Thy

“Thy news shall be the *fruit*——.”

Again, in *Macbeth* :

“Whom we to gain our *peace* have sent to *peace* ;”
instead of

“Whom we to gain our *place*,” &c.

The mistake I imagine happened here in the same manner. MALONE.

Grief, in antient language, signifies *bodily pain* as well as sorrow. So, in a bl. let. *Treatise of sundrie Diseases*, &c. by T. T. 1591 : “——he being at that time griped sore and having *grief* in his lower bellie.” *Dolor ventris* is, by our old writers, frequently translated *grief* of the guts. I perceive no need of alteration.

STEEVENS.

161. *The rugged'st hour*, &c. the old edition :

*The ragged'st hour that time and spight dare
bring*

To frown, &c.] There is no consonance of metaphors betwixt *ragged* and *frown* ; nor, indeed any dignity in the image. On both accounts therefore, I suspect our author wrote, as I have reformed the text,

The rugged'st hour, &c.] THEOBALD.

170. *And darkness*, &c.] The conclusion of this noble speech is extremely striking. There is no need to suppose it exactly philosophical ; *darkness* in poetry, may be absence of eyes, as well as privation of light. Yet we may remark, that by an ancient opinion it has
been

been held, that if the human race, for whom the world was made, were extirpated, the whole system of sublunary nature would cease. JOHNSON.

171. *This strained passion, &c.*] This line is only in the first edition, where it is spoken by Umfrevile, who speaks no where else. It seems necessary to the connection. POPE.

Umfrevile is spoken of in this very scene as absent; the line was therefore properly allotted to Bardolph, or perhaps might yet more properly be given to Travers, who is present, and yet is made to say nothing on this very interesting occasion. STEEVENS.

176. *You cast the event of war, &c.*] The fourteen lines from hence to Bardolph's next speech, are not to be found in the first editions till that in folio of 1623. A very great number of other lines in this play are inserted after the first edition in like manner, but of such spirit and mastery generally, that the insertions are plainly by Shakspeare himself. POPE.

To this note I have nothing to add, but that the editor speaks of more editions than I believe him to have seen, there having been but one edition yet discovered by me that precedes the first folio.

JOHNSON.

179. —*in the dole of blows*—] The *dole* of blows is the *distribution* of blows. *Dole* originally signified the portion of alms (consisting either of meat or money) that was given away at the door of a nobleman. STEEVENS.

180. *You knew, &c.*] This declaration of Morton, corresponds with Worcester's idea of the insurrection, when he first suggested it to Hotspur. HENLEY.

182. *You were advis'd, his flesh was capable——*] *i. e.* you knew; for such was the antient signification of this word. So, in *The Two Gentlemen of Verona* :

“How shall I doat on her with more advice——”
i. e. on further knowledge. MALONE.

199. *The gentle, &c.*] These one-and-twenty lines were added since the first edition. JOHNSON.

217. *Tells them, he doth bestride a bleeding land,*] That is, stands over his country to defend her as she lies bleeding on the ground. So Falstaff before says to the prince, *If thou see me down, Hal, and bestride me so; it is an office of friendship.* JOHNSON.

219. *And more, and less,——*] *More and less*, means *greater and less.* STEEVENS.

226. *——what says the doctor to my water?*] The method of investigating diseases by the inspection of urine only, was once so much the fashion, that Linacre, the founder of the College of Physicians, formed a statute to restrain apothecaries from carrying the *water* of their patients to a doctor, and afterwards giving medicines in consequence of the opinions they received concerning it. This statute was, soon after, followed by another, which forbade the doctors themselves to pronounce on any disorder from such an uncertain diagnostick. STEEVENS.

230. *——to gird at me:——*] *i. e.* to gibe. STEEVENS.

239. ———mandrake,——] *Mandrake* is a root supposed to have the shape of a man ; it is now counterfeited with the root of briony. JOHNSON.

240. *I was never mann'd*——] That is, I never before had an agate for my *man*. JOHNSON.

I was never mann'd with an agate 'till now :——] Alluding to the little figures cut in *agates*, and other hard stones, for seals : and therefore, he says, *I will set you neither in gold nor silver*. WARBURTON.

It appears from a passage in Beaumont and Fletcher's *Coxcomb*, that it was usual for justices of peace either to wear an *agate* in a ring, or as an appendage to their gold chain :

“ ———Thou wilt spit as formally, and shew thy *agate*, and hatch'd chain, as well as the best of them.”

The same allusion is employed on the same occasion in the *Isle of Gulls*, 1633 :

“ Grace, you *Agate!* hast not forgot that yet ?”

The virtues of the *agate* were anciently supposed to protect the wearer from any misfortune. So, in Green's *Mamillia*, 1593 : “ ———the man that hath the stone *agathes* about him, is surely defenced against adversity.” STEEVENS.

243. ———*the juvenal*, &c.] This term, which has already occurred in *The Midsummer Night's Dream*, and *Love's Labour's Lost*, is used in many places by Chaucer, and always signifies a young man. STEEVENS.

249. ———*he may keep it still as a face-royal*,——] *i. e.* a face exempt from the touch of vulgar hands. So,

So, a *stag-royal* is not to be hunted, a *mine-royal* is not to be dug. JOHNSON.

Perhaps this quibbling allusion is to the English *real*, *rial*, or *royal*. The poet seems to mean that a barber can no more earn six-pence by his *face-royal*, than by the face stamped on the coin called a *royal*; the one requiring as little shaving as the other. STEEVENS.

254. —Dombledon—] Thus the folio. The quarto 1600 reads—*Dommelton*. This name seems to have been a made one, and designed to afford some apparent meaning. The author might have written—*Double-done*, from his making the same charge twice in his books, or charging twice as much for a commodity as it is worth.

I have lately observed that *Dumbleton* is the name of a town in Gloucestershire. The reading of the folio is therefore probably the true one. STEEVENS.

259. *Let him be damn'd like the glutton! May his tongue be hotter!*] An allusion to the fate of the rich man who had fared sumptuously every day, when he requested a drop of water to cool his tongue, being tormented with the flames. HENLEY.

261. —to bear in hand,—] Is, to keep in expectation. JOHNSON.

—if a man is thorough with them in honest taking up,—] i. e. if a man by taking up goods is in their debt. To be *thorough*, seems to be the same with the present phrase to be *in with* a tradesman. JOHNSON.

So, in Ben Jonson's *Every Man out of his Humour*:

B ij

“ I will,

“ I will, *take up*, and bring myself into credit.”

So again, in *Northward Hoe*, by Decker and Webster, 1607: “ They will *take up*, I warrant you, where they may be trusted.” Again, in the same piece: “ Sattin gowns must be *taken up*.” Again, in *Love Restored*, one of Ben Jonson’s masques: “ A pretty fine speech was *taken up* o’ th’ poet too, which if he never be paid for now, ’tis no matter.” STEEVENS.

271. ———the lightness of his wife shines through it: and yet cannot he see, though he have his own lantern to light him.—] This joke seems evidently to have been taken from that of Plautus: “ *Quò ambulas tu, qui Vulcanum in cornu conclusum geris?*” Amph. act i. scene i. and much improved. We need not doubt that a joke was here intended by Plutus; for the proverbial term of *horns* for *cuckoldom*, is very ancient, as appears by Artemidorus, who says: Προειπεῖν αὐτῷ ὅτι ἡ γυνή σου πορνεύσει, καὶ τὸ λεγόμενον, κέρατα αὐτῷ ποίησει, καὶ οὕτως ἀπέβη. Ὀνειροί. lib. ii. cap. 12. And he copied from those before him. Warburton.

The same thought occurs in the *Two Maids of More-clacke*, 1609:

“ ———your wrongs

“ Shine through the *horn*, as candles in the eve,

“ To light out others.”

STEEVENS.

277. *I bought him in Paul’s*,——] At that time the resort of idle people, cheats, and knights of the post.

Warburton.

In an old *Collection of Proverbs*, I find the following:

“ Who

“ Who goes to Westminster for a wife, to *St. Paul's* for a man, and to Smithfield for a horse, may meet with a whore, a knave, and a jade.”

In a pamphlet by Dr. Lodge, called *Wit's Miserie, and the World's Madnesse*, 1596, the devil is described thus:

“ In *Powls* hee walketh like a gallant courtier, where if he meet some rich chuffes worth the gulling, at every word he speaketh, he makes a mouse an elephant, and telleth them of wonders done in Spaine by his ancestry,” &c. &c.

I should not have troubled the reader with this quotation, but that it in some measure familiarizes the character of Pistol, which (from other passages in the same pamphlet) appears to have been no uncommon one in the time of Shakspeare. Dr. Lodge concludes his description thus:—“ His courage is boasting, his learning ignorance, his ability weakness, and his end beggary.”

Again, in *Ram-Alley, or Merry Tricks*, 1611:

“ —get thee a grey cloak and hat,

“ And walk in *Paul's* among thy cashier'd mates

“ As melancholy as the best.”

I learn from a passage in Greene's *Disputation between a He Coneycatcher and a She Coneycatcher*, 1592, that *St. Paul's* was a privileged place, so that no debtor could be arrested within its precincts.

So, in *The Fearful and Lamentable Effects of Two dangerous Comets*, &c. no date; by Nashe, in ridicule of

Gabriel Harvey: "*Paule's church is in wonderful perill thys yeare without the help of our conscionable brethren, for that day it hath not eyther broker, maisterless serving-man, or pennillesse companion, in the middle of it, the usurers of London have sworne to bestow a neewe steeple upon it.*" STEEVENS.

280. ———*Chief Justice*———] This judge was Sir William Gascoigne, Chief Justice of the King's Bench. He died December 17, 1413, and was buried in Harwood church in Yorkshire. His effigy, in judicial robes, is on his monument. STEEVENS.

315. ———*hunt-counter*,———] *i. e.* blunderer. He does not, I think, allude to any relation between the judge's servant and the counter-prison. JOHNSON.

Dr. Johnson's explanation may be supported by the following passage in Ben Jonson's *Tale of a Tub*:

"———Do you mean to make a hare

"Of me, to *hunt counter* thus, and make these doubles,

"And you mean no such thing as you send about?"

Again, in *Hamlet*:

"O, this is *counter*, you false Danish dogs."

STEEVENS.

He was probably the judge's *tipstaff*." REED.

Perhaps the epithet *hunt-counter* is applied to the officer, in reference to his having reverted to Falstaff's salvo. HENLEY.

346. Fal. *Very well, my lord, very well*;———] In the quarto edition, printed in 1600, this speech stands thus:

Old.

Old. Very well, my lord, very well :—

I had not observed this, when I wrote my note to *The First Part of Henry IV.* concerning the tradition of Falstaff's character having been first called Oldcastle.— This almost amounts to a self-evident proof of the thing being so : and that the play being printed from the stage manuscript, Oldcastle had been all along altered into Falstaff, except in this single place by an oversight ; of which the printers, not being aware, continued these initial traces of the original name.

THEOBALD.

I am unconvinced by Mr. Theobald's remark. *Old.* might have been the beginning of some actor's name. Thus we have *Kempe* and *Cowley*, instead of *Dogberry* and *Verges*, in the 4to edit. of *Much Ado*, &c. 1600.

Names utterly unconnected with the personæ dramaticis of Shakspeare, are sometimes introduced as entering on the stage. Thus, in *The Second Part of K. Henry IV.* edit. 1600 : “ Enter the Archbishop, Thomas Mowbray, (Earle Marshall) the Lord Hastings, *Fauconbridge*, and *Bardolfe*.” Sig. B 4.—Again : “ Enter the Prince, Poynes, *Sir John Russell*, with others.” Sig. C 3.—Again, in *K. Henry V.* 1600 : Enter *Burbon*, Constable, Orleance, *Gebon*. Sig. D 2.

STEEVENS.

It should, however, be remembered, that there is no player in the list prefixed to the first folio, whose name begins with this syllable ; and the part of Falstaff, we may

may be sure, was not performed by an obscure actor. MALONE.

It should be remembered likewise, that the first folio professes only to give the names of *the principal* performers in our author's plays. The names of many subordinate ones must therefore have been omitted; and actors, as at present, we may suppose to have been often changing from one play-house to another.

STEEVENS.

372. ———*he my dog.*] I do not understand this joke. Dogs lead the blind, but why does a dog lead the fat? JOHNSON.

If the *Fellow's great belly* prevented him from *seeing his way*, he would want a *dog*, as well as a *blind* man.

FARMER.

384. *A wassel candle, &c.*] A *wassel candle* is a large candle lighted up at a feast. There is a poor quibble upon the word *wax*, which signifies increase, as well as the matter of the honey-comb.

JOHNSON.

390. *You follow the young Prince up and down, like his ill angel.*] What a precious collator has Mr. Pope approved himself in this passage! Besides, if this were the true reading, Falstaff could not have made the witty and humourous evasion he has done in his reply. I have restored the reading of the oldest quarto. The Lord Chief Justice calls Falstaff the prince's *ill angel*, or genius; which Falstaff turns off by saying, an *ill angel* (meaning the coin called an *angel*) is *light*; but,

but, surely, it cannot be said that he wants weight : *ergo*—the interference is obvious. Now money may be called *ill*, or *bad* ; but it is never called *evil*, with regard to its being under weight. This Mr. Pope will facetiously call restoring lost puns : but if the author wrote a pun, and it happens to be lost in an editor's indolence, I shall, in spite of his grimace, venture at bringing it back to light. THEOBALD.

“ As *light* as a clipt angel,” is a comparison frequently used in the old comedies. Again, in *Ram Alley* or *Merry Tricks*, 1611 :

“ —The law speaks profit, does it not?—

“ Faith, some *bad Angels* haunt us now and then.”

STEEVENS.

395. —*I cannot tell* :—] I cannot be taken in a reckoning ; I cannot pass current. JOHNSON.

396. —*in these coster-monger times*,—] In these times when the prevalence of trade has produced that meanness that rates the merit of every thing by money.

JOHNSON.

A *coster-monger* is a *costard*-monger, a dealer in apples called by that name, because they are shaped like a *costard*, *i. e.* man's head. STEEVENS.

397. —Pregnancy, &c.] *Pregnancy* is readiness.

STEEVENS.

411. —*your wit single* ?—] We call a man *single-witted*, who attains but one species of knowledge. This sense I know not how to apply to Falstaff ; and rather think that the Chief Justice hints at a calamity always incident to a grey-hair'd wit, whose
misfortune

misfortune is, that his merriment is unfashionable. His allusions are to forgotten facts; his illustrations are drawn from notions obscured by time; his *wit* is therefore *single*, such as none has any part in but himself. JOHNSON.

I believe all that Shakspeare meant was, that he had more *fat* than *wit*; that though his body was bloated by intemperance to twice its original size, yet his wit was not increased in proportion to it. STEEVENS.

Did not Shakspeare here refer to the adage of "once a man and twice a child?" HENLEY.

412. ———antiquity?——] To use the word *antiquity* for old age is not peculiar to *Shakspeare*. So in *Two Tragedies in One*, &c. 1601:

"For false illusion of the magistrates

"With borrow'd shapes of false *antiquity*."

STEEVENS.

440. ———*would I might never spit white again.*] *i. e.* May I never have my stomach inflamed again with liquor; for, to *spit white* is the consequence of inward heat.

So, in *Mother Bombie*, a comedy, 1594:

"They have sod their livers in sack these forty years; that makes them *spit white broth* as they do."

Again, in the *Virgin Martyr*, by Massinger:

"—I could not have *spit white* for want of drink."

STEEVENS.

443. ———*But it was always*, &c.] This speech in the folio concludes at *I cannot last ever*. All the rest is restored from the quarto. A clear proof of the superior

perior value of those editions, when compared with the publication of the players. STEEVENS.

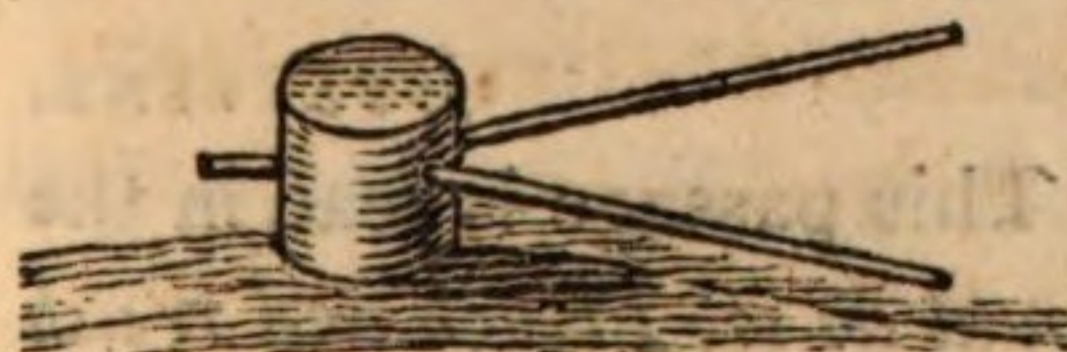
455. —you are too impatient to hear crosses.] I believe a quibble was here intended. Falstaff has just asked his lordship to lend him *a thousand pound*, and he tells him in return, that he is not to be entrusted with money. A *cross* is a coin so called, because stamped with a cross. STEEVENS.

458. *If I do, fillip me with a three-man beetle.*] A diversion is common with boys in Warwickshire and the adjoining counties, on finding a toad, to lay a board about two or three feet long, at right angles, over a stick about two or three inches diameter, as per sketch. Then, placing the toad at A, the other



end is struck by a bat or large stick, which throws the creature forty or fifty feet perpendicular from the earth, and its return in general kills it. This is called *Fillipping the Toad*.—A *three-man beetle* is an implement used for driving piles; it is made of a log of wood about eighteen or twenty inches diameter, and four-

teen or fifteen inches thick, with one short, and two long handles, as per sketch.



A man to each of the long handles manages the fall of the beetle, and a third man by the short handle assists in raising it to strike the blow. Such an implement was, without doubt, very

very suitable for *filliping* so corpulent a being as Falstaff.

JOHNSON.

456. ——— *a three-man beetle.* ———] A beetle weilded by three men.

POPE.

462. ——— *prevent my curses.* ———] To *prevent*, means in this place to *anticipate*. So, in the *Psalms*—
“ Mine eyes *prevent* the night watches.”

STEEVENS.

478. ——— *to commodity.*] *i. e.* Profit, self-interest.

STEEVENS.

500. ——— *step too far.*] The four following lines were added in the second edition.

JOHNSON.

510. *Much smaller*] *i. e.* which turned out to be much smaller.

MUSGRAVE.

521. ——— *When we mean to build,*] Whoever compares the rest of this speech with St. Luke xiv, 28, &c. will find the former to have been wrought out of the latter.

HENLEY.

527. ——— *at least,*] Perhaps we should read *at last*.

STEEVENS.

552. ——— *One power against the French,* —] During this rebellion of Northumberland and the Archbishop, a French army of twelve thousand men landed at Milford Haven in Wales, for the aid of Owen Glendower. See Holinshed, p. 531.

STEEVENS.

559. *If he should do so,*] This passage is read in the first edition thus: *If he should do so, French and Welsh he leaves his back unarm'd, they baying him at the heels, never fear that.* These lines, which were evidently printed from an interlined copy not understood, are properly

properly regulated in the next edition, and are here only mentioned to shew what errors may be suspected to remain. JOHNSON.

567. *Let us on, &c.*] This excellent speech of York was one of the passages added by Shakspeare after his first edition. POPE.

576. *And being now trimm'd up in thine own desires,*] *Up*, which is not in the original copy, was unnecessarily added by the editor of the second folio. MALONE.

ACT II.

Line 21. — *AN* he come but within my vice ;—] *Vice* or grasp ; a metaphor taken from a smith's vice : there is another reading in the old edition, *view*, which I think not so good. POPE.

The *fist* is vulgarly called the *vice* in the west of England. HENLEY.

28. — *lubber's-head*—] This is, I suppose, a colloquial corruption of the Libbard's head.

JOHNSON.

32. — *a poor lone woman*—] A *lone woman* is a desolate, unfriended woman. So in Maurice Kyffin's Translation of Terence's *Andria*, 1588: “ More-

over this Glycerie is a *lone Woman* ;"—“ *tum hæc sola est mulier.*” In the first part of *K. Henry IV.* Mrs. Quickly had a husband alive. She is now a widow.

STEEVENS.

39. ———*malmsey-nose*———] *i. e.* red nose, from the effect of malmsey wine.

JOHNSON.

In the old song of *Sir Simon the King*, the burthen of each stanza is this :

“ Says old Sir Simon the king,

“ Says old Sir Simon the king,

“ With his ale-dropt hose,

“ And his *malmsey-nose*,

“ Sing hey ding, ding a ding.”

PERCY.

51. ———*honey-suckle villain!*—*honey-seed rogue!*——]

The landlady's corruption of homicidal and homicide.

THEOBALD.

54. ———*a man-queller*,——] Wickliff, in his *Translation of the New Testament*, uses this word for *carnifex*, Mark vi. 27. “ Herod sent a *man-queller*, and commanded his head to be brought.”

STEEVENS.

57. ———*Thou wo't, wo't thou? &c.*] The first folio reads, I think, less properly, *thou wilt not? thou wilt not?*

JOHNSON.

60. Fal. *Away, you scullion!*——] This speech is given to the Page in all the editions to the folio of 1664. It is more proper for Falstaff, but that the boy must not stand quite silent and useless on the stage.

JOHNSON.

———*rampallian!*—*fustilarian!*——] The first of these

these terms of abuse may be derived from *ramper*, Fr. *to be low in the world*. The other from *fustis*, a club; *i. e.* a person whose weapon of defence is a cudgel, not being entitled to wear a sword.

The following passage, however, in *A new Trick to cheat the Devil*, 1639, seems to point out another derivation of *Rampallian*:

“And bold *Rampallian* like, swear and drink drunk.”

It may therefore mean a *ramping* riotous strumpet. Thus in *Greene's Ghost haunting Coneycatchers*,—“Here was *Wilee Beguily* rightly acted, and an aged *rampalion* put beside her schoole-tricks.” STEEVENS.

61. —[*I'll tickle your catastrophe.*] This expression occurs several times in the *Merry Devil of Edmonton*, 1626: “Bankes your ale is a Philistine, foxe zhart there fine ith' tale out; you are a rogue to charge us with mugs ith'-rereward, a plague of this wind, O it tickles our catastrophe.”

Again:

——“to seduce my blind customers, I tickle his catastrophe for this.” STEEVENS.

——[*to ride the Mare*,] The hostess had threatened to ride Falstaff like the *Incubus* or *Night-Mare*; but his allusion, (if it be not a wanton one) is to the *Gallows*, which was ludicrously called the *Timber*, or *two legg'd Mare*. So, in *Like well to like*, quoth the Devil to the *Collier*, 1587. The *Vice* is talking of *Tyburn*:

“This piece of land whereto you inheritors are,

“Is called the land of the *two-legg'd Mare*.

“ In this piece of ground there is a *Mare* indeed,
 “ Which is the quickest *Mare* in England for
 speed.”

Again :

“ I will help to bridle the *two-legged Mare*,
 “ And both you for to *ride* need not to spare.”

STEEVENS.

88. ———a *parcel-gilt goblet*,——] A *parel-gilt goblet* is a goblet gilt only on such parts of it as are emboss'd. On the books of the Stationers' company, among their plate 1560, is the following entry, “ Item, nine spoynes of silver, whereof vii gylte and ii *parcell-gylte*.” The same records contain fifty instances to the same purpose: of these spoons the saint or other ornament on the handle was only part gilt.

STEEVENS.

91. ———for *likening his father to a singing man*——] Such is the reading of the first edition; all the rest have *for likening him to a singing man*. The original edition is right; the prince might allow familiarities with himself, and yet very properly break the knight's head when he ridiculed his father. JOHNSON.

94. ———*goodwife Keech, the butcher's wife*,] A *Keech* is the fat of an ox rolled up by the butcher into a round lump. STEEVENS.

96. ———a *mess of vinegar*;] So, in *Mucedorus*:

“ I tell you all the *messes* are on the table already,

“ There wants not so much as a *mess of mustard*.”

Again, in an ancient interlude published by *Rastel*; no title or date :

“ Ye

“Ye marry sometyme in a messe of *vergesse*.”

A *mess* seems to have been the common term for a small proportion of any thing belonging to the kitchen.

STEEVENS.

117. — *I know, you have practised*—] In the first quarto it is read thus—*You have, as it appears to me, practised upon the easy yielding spirit of this woman, and made her serve your uses both in purse and person.* Without this, the following exhortation of the chief justice is less proper.

JOHNSON.

125. — *this sneap*—] A Yorkshire word for rebuke.

POPE.

Sneap signifies to *check*; as children easily *sneaped*; herbs and fruits *sneaped* with cold weather. See *Ray's Collection*. Again, in Brome's *Antipodes*, 1638:

“Do you *sneap* me too, my lord?”

Again:

“No need to come hither to be *sneap'd*.”

Again:

“——even as now I was not

“When you *sneap'd* me, my lord.” STEEVENS.

133. — *answer in the effect of your reputation*,—] *i. e.* answer in a manner suitable to your character.

JOHNSON.

148. *German hunting in water-work*,—] *i. e.* In water colours.

WARBURTON.

So, in Holinshed, p. 819. “The king for himself had a house of timber, &c. and for his other lodgings he had great and goodlie tents of blew *waterwork* gar-

nished with yellow and white." It appears from the same Chronicle, p. 840, that these *painted cloths* were brought from Holland. The *German* hunting was therefore a subject very likely to be adopted by the artists of that country. STEEVENS.

The *German* hunting, is, I suppose, hunting the *wild boar*. Shakspeare, in another place, speaks of "a full acorn'd boar, a *German* one." FARMER.

149. — *these bed-hangings*, —] He recommends painted canvas instead of tapestry, which he calls *bed-hangings*, in contempt, as fitter to make curtains than to hang walls. JOHNSON.

164. [*To the officers*.] I rather suspect that the words *hook on*, *hook on*, are addressed to *Bardolph*, and mean, go you with her, hang upon her, and keep her in the same humour. In this sense the expression is used in *The Guardian*, by Massenger:

"*Hook on*, follow him, harpies." STEEVENS.

171. *At Basingstoke* —] The quarto reads, at *Billingsgate*. The players set down the name of the place which was the most familiar to them.

STEEVENS.

220. — *and God knows*, &c.] This passage Mr. Pope restored from the first edition. I think it may as well be omitted. It is omitted in the first folio, and in all subsequent editions before Mr. Pope's, and was perhaps expunged by the author. The editors, unwilling to lose any thing of Shakspeare's, not only insert what he has added, but recall what he has rejected. JOHNSON.

I have

I have not met with positive evidence that Shakspeare rejected any passages whatever. Such proof may indeed be inferred from those of the quartos which were published in his life-time, and are declared (in their titles) to have been enlarged and corrected by his own hand. These I would follow, in preference to the folio, and should at all times be cautious of opposing its authority to that of the elder copies. Of the play in question, there is no quarto extant but that in 1600, and therefore we are unauthorized to assert that a single passage was omitted by consent of the poet himself. When the folio (as it often does) will support me in the omission of a sacred name, I am happy to avail myself of the choice it offers; but otherwise do not think I have a right to expunge what Shakspeare should seem to have written, on the bare authority of the player-editors. I have therefore restored the passage in question to the text.

STEEVENS.

246. ———*all ostentation of sorrow.*] *Ostentation* is here not boastful shew, but simply shew. *Merchant of Venice*:

“ ———one well studied in a sad *ostent*

“ To please his grandame.”

JOHNSON.

277. ———*through a red lettice,*] See *Merry Wives of Windsor*, act ii. line 260.

MALONE.

286. ———*Althea dream'd, &c.*] Shakspeare is here mistaken in his mythology, and has confounded *Althea's* firebrand with *Hecuba's*. The firebrand of *Althea*
was

was real: but Hecuba, when she was big with Paris, dreamed that she was delivered of a fireband that consumed the kingdom. JOHNSON.

299. —the *martlemas*, your master?] *i. e.* the autumn, or rather the latter spring. The old fellow with juvenile passions. JOHNSON.

Martlemas is corrupted from *Martinmas*, the feast of St. Martin, the eleventh of November. The corruption is general in all the old plays. So, in the *Pinner of Wakefield*, 1599:

“A piece of beef hung up since *Martlemas*.”

JOHNSON.

304. —this wen—] This swollen excrescence of a man. JOHNSON.

320. *P. Henry*.] All the editors, except Sir Thomas Hanmer, have left this letter in confusion, making the Prince read part, and *Poins* part. I have followed his correction. JOHNSON.

321. *I will imitate the honourable Roman in brevity:—*] The old copy reads *Romans*, which Dr. Warburton very properly corrected, though he is wrong when he appropriates the character to M. Brutus, who affected great brevity of style. I suppose by the *honourable Roman* is intended Julius Cæsar, whose *veni, vidi, vici*, seems to be alluded to in the beginning of the letter. *I commend me to thee, I commend thee, and I leave thee.* The very words of Cæsar are afterwards quoted by *Falstaff*. REVISAL.

333. *That's to make him eat twenty of his words.*]

Why

Why just twenty, when the letter contained above eight times twenty? We should read *plenty*; and in this word the joke, as slender as it is, consists.

WARBURTON.

It is not surely common to put a certain number for an uncertain one. Thus in the *Tempest*, *Miranda* talks of playing “for a *score* of kingdoms.” *Bushy*, in *K. Richard II.* observes that “each substance of a grief has *twenty* shadows.” In *Julius Cæsar*, Cæsar says, that the slave’s hand “did burn like twenty torches.” In *K. Lear* we meet with “*twenty* silly ducking observants,” and “not a nose among *twenty*.”

Robert Green, the pamphleteer, indeed, obliged an apparitor to eat his citation, wax and all. In the play of *Sir John Oldcastle* the Sumner is compelled to do the like: and says on the occasion,—“I’ll eat my *word*.” Harpole replies, “I meane you shall eat more than your own *word*, I’ll make you eate all the *words* in processe.”

STEEVENS.

334. ———*frank*?] *Frank* is sty. POPE.

346. *Ephesians*, &c.] *Ephesian* was a term in the cant of these times, of which I know not the precise notion: it was, perhaps, a toper. So, the Host in *The Merry Wives of Windsor*:

“It is thine host, thine *Ephesian* calls.”

JOHNSON.

349. ———*Doll Tear-sheet*.] Shakspeare might have taken the hint for this name from the following passage in the *Playe of Robyn Hoode*, very proper to be played in *Maye games*, bl. let. no date:

“She

“She is a trul of trust, to serve a frier at his lust,

“A prycker, a prauncer, a *terer of shetes*,” &c.

STEEVENS.

350. *What pagan may that be?*] *Pagan* seems to have been a cant term, implying irregularity either of birth or manners.

So, in *The Captain*, a comedy by Beaumont and Fletcher :

“Three little children, one of them was mine ;

“Upon my conscience the other two were *Pagans*.”

In the *City Madam* of Massinger it is used (as here) for a prostitute :

“——in all these places

“I’ve had my several *Pagans* billeted.”

STEEVENS.

369. *Put on two leather jerkins——*] This was a plot very unlikely to succeed where the prince and the drawers were all known ; but it produces merriment, which our author found more useful than probability.

JOHNSON.

371. ——*a heavy descension!*] Other readings have it *declension*. Mr. Pope chose the first. On which Mr. Theobald says, “But why not *declension* ? are not the terms properly synonymous ?” If so, might not Mr. Pope say, in his turn, then why not *descension* ? But it is not so ; and *descension* was preferred with judgment : for *descension* signifies a voluntary going down ; *declension*, a natural and necessary. Thus, when we speak of the sun poetically, as a charioteer,

we

we should say his *descension* : if physically, as a mere globe of light, his *declension*. **WARBURTON.**

Descension is the reading of the first edition.

Mr. Upton proposes that we should read thus by transposition : *From a god to a bull, a low transformation !—from a prince to a prentice a heavy declension !* This reading is elegant, and perhaps right. **JOHNSON.**

387. ———when my heart's dear Harry——] The folio reads,

——when my heart-dear Harry—— **MALONE.**

388. *Threw many a northward look, to see his father
Bring up his powers ;——]* Statius, in the tenth book of his *Thebaid*, has the same thought :

“ ——frustra de colle Lycæi

“ *Anxia prospectas, si quis per nubila longe,*

“ *Aut sonus, aut nostro sublatus ab agmine
pulvis.*” **STEEVENS.**

389. ———but he did long in vain.] Theobald very elegantly conjectures that the poet wrote,

——but he did look in vain. **STEEVENS.**

393. ———as the sun

In the grey vault of heaven :——] So, in one of our author's poems to his mistress :

“ And truly not the morning *sun* of heaven

“ Better becomes the *grey* cheeks of the east.” &c.

STEEVENS.

398. *He had no legs, &c.]* The twenty-two following lines are of those added by Shakspeare after his first edition. **POPE.**

406. *He was the mark and glass, copy and book
That fashioned others,——*] So, in our author's
Rape of Lucrece, 1594 :

“ For princes are the *glass*, the school, the *book*,
“ Where subjects’ eyes do learn, do read, do
look.” MALONE.

413. *Did seem defensible :——*] *Defensible* does not
in this place mean *capable of defence*, but *bearing strength*,
furnishing the means of defence;—the passive for the
active participle. MALONE.

436. *To rain upon remembrance——*] Alluding to the
plant rosemary, so called, and used in funerals.

Thus, in the *Winter’s Tale* :

“ For you there’s *rosemary* and *rue*, these keep

“ Seeming and savour all the winter long :

“ *Grace* and *remembrance* be unto you both,” &c.

For as *rue* was called *herb of grace*, from its being used
in exorcisms : so *rosemary* was called *remembrance*,
from its being a cephalick. WARBURTON.

448. ——*an apple-John*.] So in *The Ball*, by Chap-
man and Shirley, 1639 :

“ ——thy man *Apple-John*, that looks

“ As he had been a se’nnight in the straw,

“ A ripening for the market.”

This apple will keep two years, but becomes very
wrinkled and shrivelled. It is called by the French,
—*Deux-ans*. STEEVENS.

456. —*Sneak’s nose*;] *Sneak* was a street minstrel,
and

and therefore the drawer goes out to listen if he can hear him in the neighbourhood. JOHNSON.

A *noise of musicians* anciently signified a concert or company of them. In the old play of *Henry V.* (not that of Shakspeare) there is this passage:

“ ————there came the young prince, and two or three more of his companions, and called for wine good store, and then they sent for a *noyse of musicians,*” &c.

Falstaff addresses them as a company in another scene of this play.

So, again in *The blind Beggar of Alexandria*, a comedy, printed 1598, the Count says:

“ O that we had a *noise of musicians*, to play to this antick as we go.”

Heywood, in his *Iron Age*, 1632, has taken two expressions from these plays of *Henry IV.* and put them into the mouth of *Thersites*, addressing himself to *Achilles*:

“ Where’s this great *sword and buckler man* of Greece?

“ We shall have him in one of *Sneak’s noise*,

“ And come peaking into the tents of the Greeks,

“ With,—will you have any music, gentlemen?”

Among Ben Jonson’s *Leges convivales*, is

“ *Fidicen, nisi accersitus, non venito.*” STEEVENS.

457. ———*Dispatch*, &c.] This period is from the first edition. POPE.

464. ———*here will be old utis*:——] *Utis*, an old word yet in use in some counties, signifying a merry festival,
D

festival, from the French *huit*, *oċto*, ab A. S. *Ēahta*, *Oċta*, *festi alicujus*.——Skinner. POPE.

Skinner's explanation of *utis* (or *utas*) may be confirmed by the following passage from T. M.'s *Life of Sir Thomas Moore*:——“to-morrow is *St. Thomas of Canterbury's* eeve, and the *utas* of *St. Peter*——” The eve of Thomas à Becket, according to the new stile, happens on the 6th of July, and St. Peter's day on the 29th of June.

Again, in *Contention between Liberality and Prodigality*, a comedy, 1602:

“Then if you please, with some roysting harmony,

“Let us begin the *utas* of our iollitie.”

HENLEY.

Old, in this place, does not mean ancient, but was formerly a common augmentative in colloquial language. *Old Utis* signifies festivity in a great degree. So, in *Lingua*, 1607:

“——there's *old* moving among them.”

Again, in Decker's comedy, called, *If this be not a good Play the Devil is in it*:

“We should have *old* breaking of necks then.”

Again, in *Soliman and Perseda*:

“I shall have *old* laughing.”

Again, in *Arden of Feversham*, 1592:

“Here will be *old* filching when the press comes out of Paul's.” STEEVENS.

468. ——your *pulsidge* beats, &c.] One would almost regard this speech as a burlesque on the following

ing passage in the interlude called the *Repentance of Mary Magdelene*, 1567. *Infidelity* says to *Mary*:

“ Let me fele your poulses mistresse Mary, be you sicke ?

“ By my troth in as good tempre as any woman can be :

“ Your vaines are as full of blood, lusty and quicke,

“ In better taking truly I did you never see.”

STEEVENS.

477. *When Arthur first in court—*] The entire ballad is published in the first volume of Dr. Percy's *Reliques of ancient English Poetry*.

STEEVENS.

479. *Sick of a calm :—*] I suppose she means to say *of a qualm*.

STEEVENS.

480. *So is all her sect ;—*] I know not why *sect* is printed in all the copies : I believe *sex* is meant.

JOHNSON.

Sect is, I believe, right. *Falstaff* means all of her profession. In *Mother Bombie*, a comedy, 1594, the word is frequently used :

“ *Sil.* I am none of that *sect*.

“ *Can.* Thy loving *sect* is an ancient *sect*, and an honourable,” &c.

Since the foregoing quotations were given, I have found *sect* so often printed for *sex* in the old plays, that I suppose these words were anciently synonymous. Thus, in Marston's *Insatiate Countess*, 1631 :

“ Deceives our *sect* of fame and chastity.”

D ij

Again,

Again, in Beaumont and Fletcher's *Valentinian* :

“ —Modesty was made

“ When she was first intended : when she
blushes

“ It is the holiest thing to look upon,

“ The purest temple of her *sect*, that ever

“ Made nature a blest founder.”

Again, in Whetstone's *Arbour of Vertue*, 1576 :

“ Who, for that these barons so wrought a slaun-
der to her *sect*,

“ Their foolish, rash, and judgment false, she
sharplie did detect.”

See vol. iv. p. 357.

STEEVENS.

484. *You make fat rascals, —*] Falstaff alludes to
a phrase of the forest. *Lean* deer are called *rascal*
deer. He tells her she calls him wrong, being *fat* he
cannot be a *rascal*.

JOHNSON.

So, in Beaumont and Fletcher's *Knight of the Burn-
ing Pestle* :

“ The heavy hart, the blowing buck, the *rascal*,
and the pricket.”

Again, in *The Two angry Women of Abington*, 1599 :

“ What take you ?—Deer.—You'll ne'er strike
rascal ?”

Again, in Quarles's *Virgin Widow*, 1656 :

“ —and have known a *rascal* from a fat deer.”

STEEVENS.

492. *Your brooches, pearls, and owches ; —*] *Brooches*
were chains of gold that women wore for-
merly

merly about their necks. *Owches* were bosses of gold set with diamonds. POPE.

I believe Falstaff gives these splendid names as we give that of *carbuncle*, to something very different from gems and ornaments: but the passage deserves not a laborious research. JOHNSON.

Your brooches, pearls, and owches,] is a line in an old song, but I forget where I met with it. Dr. Johnson may be supported in his conjecture by a passage in *The Widow's Tears*, a comedy, by Chapman, 1612:

“ —As many aches in his bones as there are *ouches* in his skin.”

Again, in the *Duke's Mistress*, by Shirley, 1638, *Valerio* speaking of a lady's nose, says:

“ It is a comely length, and is well studded

“ With *gems* of price; the goldsmith would give money for't.”

Mr. Pope has rightly interpreted *ouches* in their literal sense. So, in Nash's *Lenten Stuff*, &c. 1599:

“ —three scarfs, bracelets, chains, and *ouches*.”

It appears likewise from a passage in the ancient satire, called *Cocke Lorrelles Bote*, printed by *Wynkyn de Worde*, that the makers of these ornaments were called *owchers*:

“ *Owchers, skynners, and cutlers.*”

Dugdale, page 234, in his account of the will of T. D. Beauchamp, earl of Warwick, in the time of king Edward III, says: “ his jewels be thus disposed: to his daughter Stafford, an *ouche* called the eagle,

D iij

which

which the prince gave him ; to his daughter Alice, his next best *ouche*.” STEEVENS.

495. —the charged chambers—] To understand this quibble, it is necessary to say, that a *chamber* signifies not only an apartment, but a piece of ordnance.

So, in the *Fleire* a comedy, 1610 :

“ —he has taught my ladies to make fireworks : they can deal in *Chambers*, already, as well as all the gunners that make them fly off with a train at Lambeth, when the mayor and aldermen land at Westminster.”

Again, in the *Puritan*, 1605 :

“ —only your *chambers* are licensed to play upon you, and drabs enow to *give fire* to them.”

A *chamber* is likewise that part in a mine where the powder is lodged. STEEVENS.

497. *Hang yourself, &c.*] This line is from the old edition in 1600. MALONE.

501. —*rheumatick*—] She would say splenetick. HANMER.

I believe she means what she says. So, in Ben Jonson's *Every Man in his Humour* :

“ *Cob*. Why I have my *rewme*, and can be angry.”

So, in our author's *Henry V.*

“ He did in some sort handle women ; but then he was *rheumatick*,” &c.

Rheumatick, in the cant language of the times, signified capricious, humoursome. In this sense it appears to be used in many of the old plays.

Dr.

Dr. Farmer observes, that *Sir Tho. Elyott* in his *Castell of Helth*, 1572, speaking of different *complexions*, has the following remark: "Where cold with moisture prevaieth that body is called *fleumatick*."

STEEVENS.

The word *scorbutico* (as an ingenious friend observes to me) is used in the same manner in Italian, to signify a peevish, ill-tempered man. MALONE.

501. —as two dry toasts:—] Which cannot meet but they grate one another. JOHNSON.

512. —ancient Pistol—] Is the same as *Ensign Pistol*. Falstaff was captain, Peto lieutenant, and Pistol ensign, or *ancient*. JOHNSON.

540. —a tame cheater,—] Gamester and cheater were, in Shakspeare's age, synonymous terms. Ben Jonson has an epigram on Captain Hazard the *cheater*.

A *tame cheater*, however, as Mr. Whalley observes to me, appears to be a cant phrase. So in Beaumont and Fletcher's *Fair Maid of the Inn*:

"—and will be drawn into the net

"By this decoy-duck, this *tame cheater*."

Greene, in his *Mihil Mumchance*, has the following passage: "They call their art by a new-found name, as *cheating*, themselves *cheators*, and the dice *cheters*, borrowing the term from among our lawyers, with whom all such casuals as fall to the lord at the holding of his leets, as waifes, straies, and such like, be called *chetes*, and are accustomably said to be *escheted* to the lord's use." So, likewise in Lord Coke's charge at Norwich,

wich, 1607. But if you will be content to let the *eschuator* alone, and not looke into his actions, he will be contented by deceiving you to change his name, taking unto himselfe the two last syllables, only with the *es* left out, and so turn *chetor*. Hence perhaps the derivation of the verb—to *cheat*, which I do not recollect to have met with among our most ancient writers. In the *Bell-man of London* by T. Decker, 5th edit. 1640, the same derivation of the word is given. “Of all which lawes, the highest in place is the *cheating* law, or the art of winning money by false dyce. Those that practise this study call themselves *cheaters*, the dyce *cheators*, and the money which they purchase *cheate*: borrowing the terme from our common lawyers, with whom all such casuals as fall to the lord at the holding of his leetes, as waifes, straies, and such like, are said to be *escheated* to the lordes use, and are called *cheates*.” This account of the word is likewise given in *A Manifest Detection of Dice-play*, printed by Vele in the reign of *Henry VIII*.

STEEVENS.

545. —I will bar no honest man my house, nor no *cheater*:—] The humour of this consists in the woman’s mistaking the title of *cheater* (which our ancestors gave to him whom we now, with better manners, call a *gamester*), for that officer of the exchequer called an *eschuator*, well known to the common people of that time, and named, either corruptly or satirically, a *cheater*.

WARBURTON.

562. *I'll drink no more—for no man's pleasure, I.—]*

This should not be printed as a broken sentence. The duplication of the pronoun was very common: in the *London Prodigal* we have, “I scorn service, I.” “I am an ass I,” says the stage-keeper in the induction to *Bartholomew Fair*; and Kendal thus translates a well-known epigram of Martial:

“I love thee not, *Sabidius*,

“I cannot tell thee why:

“I can saie naught but this alone,

“I do not love thee, I.”

In Kendal's collection there are many translations from Claudian, Ausonius, the *Anthologia*, &c.

FARMER.

So, in *K. Richard III.* act iii. sc. 2.

“I do not like these several councils, I.”

STEEVENS.

571. *—filthy bung,—]* In the cant of thievery, to *nip a bung* was to cut a purse; and among an explanation of many of these terms in *Martin Mark-all's Apologie to the Bel-man of London*, 1610, it is said that “*Bung* is now used for a *pocket*, heretofore for a *purse*.”

STEEVENS.

573. *—an you play the saucy cuttle with me.]*

It appears from Greene's *Art of Coney-catching*, that *cuttle* and *cuttle-boung* were the cant terms for the knife used by the sharpers of that age to cut the bottoms of purses, which were then worn hanging at the girdle. Or the allusion may be to the foul language thrown

thrown out by Pistol, which she means to compare with such filth as the *cuttle-fish* ejects. STEEVENS.

575. ———*what with two points on your shoulder? much!*] *Much* was a common expression of disdain at that time, of the same sense with that more modern one, *Marry come up*. WARBURTON.

Much! is used thus in Ben. Jonson's *Volpone*:

“ ———But you shall eat it.—*Much!*”

Again, in *Every Man in his Humour*:

“ *Much*, wench! or *much* son!”

Again, in *Every Man out of his Humour*:

“ To charge me bring my grain unto the markets:

“ Ay, *much!* when I have neither barn nor garner.” STEEVENS.

576. ———*points*———] As a mark of his commission. JOHNSON.

578. *No more, Pistol, &c.*] This is from the oldest edition of 1600. POPE.

582. *Captain! thou abominable damn'd cheater, &c.*] Pistol's character seems to have been a common one on the stage in the time of Shakspeare. In a *Woman's a Weathercock*, by N. Field, 1612, there is another personage exactly of the same stamp, who is thus described:

“ Thou unspeakable rascal, thou a soldier!

“ That with thy slops and cat-a-mountain face,

“ Thy blather chops, and thy robustious words,

“ Fright'st the poor whore, and terribly dost exact
act

“ A

“ A weekly subsidy, twelve pence a piece,
 “ Whereon thou livest, and on my conscience,
 “ Thou snap’st besides with cheats and cut-
 purses.” MALONE.

588. *He lives upon mouldy stew’d prunes, and dry’d cakes.*——] It means that he lives on the refuse provisions of bawdy-houses and pastry-cooks shops. *Stew’d prunes*, when mouldy, were perhaps formerly sold at a cheap rate, as stale pyes and *cakes* are at present. The allusion to *stew’d prunes*, and all that is necessary to be known on that subject, has been already explained in the first part of this historical play.

STEEVENS.

590. ——*as odious as the word occupy* ;——] So, Ben Jonson in his *Discoveries*: “ Many, out of their own obscene apprehensions, refuse proper and fit words ; as, *occupy*, nature,” &c.

STEEVENS.

Occupant seems to have been formerly a term for a woman of the town, as *occupier* was for a wencher. So, in Marston’s *Satires*, 1599 :

“ ——He with his *occupant*
 “ Are cling’d so close, like dew-worms in the
 morne,
 “ That he’ll not stir.”

Again, in a song by Sir T. Overbury, 1632 :

“ Here’s water to quench maiden’s fires,
 “ Here’s spirits for old *occupiers*.” MALONE.

Again, in *Promos and Cassandra*, bl. 1et. 1615 :——

“ Mistrisse

“Mistresse you must shut up your shops, and leave your *occupying*.” This is said to a bawd.

HENDERSON.

601. —*Hold hook and line*—] These words are introduced in ridicule by Ben Jonson in *The Case is alter'd*, 1609. Of absurd and fustian passages from many plays, in which Shakspeare had been a performer, I have always supposed no small part of *Pistol's* character to be composed: and the pieces themselves being now irretrievably lost, the humour of his allusions is not a little obscured.

STEEVENS.

In Tusser's *Husbandry*, bl. let. 1615, it is said:

“At noone if it bloweth, at night if it shine,

“Out trudgeth Hugh Makeshift, with *hook and with line*.”

HENDERSON.

602. —*faitors*!—] *Faitours*, says Minshew's Dictionary, is a corruption of the French word *faiteurs*, i. e. *factores*, doers; and it is used in the statute 7 *Rich. II.* c. 5, for evil doers, or rather for idle livers; from the French, *faitard*, which in Cotgrave's Dictionary, signifies slothful, idle, &c.

TOLLET.

—down *faitors*, i. e. traitors, rascals. So Spenser:

“Into new woes, unweeting, was I cast

“By this false *faitour*.”

The word often occurs in the *Chester Mysteries*.

STEEVENS.

602. —*Have we not Hiren here?*] I have been told that the words—*have we not Hiren here*, are taken from a very old play, entitled *Hiren, or the Fayre Greeke*,

Greeke, and are spoken by Mahomet when his Bassas upbraided him with having lost so many provinces through an attachment to effeminate pleasures. Pistol, with some humour, is made to repeat these words before Falstaff and his mess-mates, as he points to Doll Tear-sheet, in the same manner as the Turkish monarch had pointed to *Hiren* (*Irene*) before the whole assembled divan. This dramattick piece I have never seen ; but it is mentioned in that very useful and curious book, *The Companion to the Play-house*, as the work of W. Barkstead, published in 1611. Mr. Oldys in a MS. note confirms this circumstance.

It appears likewise from the “Merry conceited Jests of George Peele, Gentleman,” who was master of arts in 1579, that a play called *Mahomet, and Irene the Fair Greek*, had been acted, but was written down by the hero of this pamphlet.

In an old comedy, 1608, called *Law Tricks; or, Who would have thought it?* the same quotation is likewise introduced, and on a similar occasion. The Prince Polymetes says :

“What ominous news can Polymetes daunt ?

“*Have we not Hiren here?*”

Again, in Massinger’s *Old Law* :

“*Clown*. No dancing for me, we have Siren here.

“*Cook*. Syren ! ’twas *Hiren* the fair Greek, man.”

Again, in Decker’s *Satiromastix* :

“——therefore whilst we have *Hiren* here, speak my little dish-washers.”

E

Again,

Again, in *Love's Mistress*, a masque, by T. Heywood, 1636 :

“ —say she is a foul beast in your eyes, yet she is my *Hyren*,”

Mr. Tollet observes, that in Adams's *Spiritual Navigator*, &c. 1615, there is the following passage :

“ There be sirens in the sea of the world. Syrens ? *Hirens*, as they are now called. What a number of these sirens, *Hirens*, cockatrices, courteghians,—in plain English, harlots,—swimme amongst us ?” Pistol may therefore mean, Have we not a *strumpet* here ? and why am I thus used by her ? STEEVENS.

Mr. Oldys, though a diligent antiquary, was sometimes inaccurate. From *The Merie conceited Jests of George Peele, Gentleman, sometime Student in Oxford*, quarto, 1657, it appears, that *Peele*, so far from having written down *The Turkish Mahomet and Hyren the Fair Greek* (as Oldys represents in his MS. notes on Langbaine), was himself the author of that play. One of these jests, or rather stories, is entitled, *How George read a Play-book to a Gentleman*. “ There was a gentleman (says the tale) whom God had endued with good living, to maintain his small wit—one that took great delight to have the first hearing of any work that *George* had done, himself being a writer.—This self-conceited brock had *George* invited to half a score sheets of paper ; whose christianly pen had writ *Finis* to the famous play of *The Turkish Mahomet and Hyren the Fair Greek*—in Italian called a *curtezan* ;

zan ; in Spaine, a margarite ; in French, un curtain ; in English, among the barbarous, a *whore* ; among the gentles, their usual associates, a *punk*.—This fantastick, whose brain was made of nought but cork and sponge, came to the cold lodging of monsieur Peele:—George bids him welcome ;—told him he would gladly have his opinion of *his book*.—He willingly condescended, and George begins to read, and between every *scene* he would make pauses, and demand his opinion how he liked the carriage of it,” &c.

Have we not Hiren here ? was, without doubt, a quotation from this play of Peele’s ; and, from the explanation of the word *Hiren* above given, is put with peculiar propriety into the mouth of Pistol. In *Eastward Hoe*, a comedy by Jonson, Chapman, and Marston, 1605, *Quicksilver* comes in drunk, and repeats this and many other verses, from dramatick performances of that time :

“ Holla, ye pamper’d jades of Asia !

[*Tamburlaine.*]

“ Hast thou not *Hiren* here ?”

“ Who cries out murther, lady, was it you ?”

[*Spanish Tragedy.*]

All these lines are printed as quotations, in Italicks.

MALONE.

606. — *hollow-pamper’d jades of Asia, &c.*] These lines are in part a quotation out of an old absurd fustian play, entitled, *Tamburlain’s Conquests ; or, The Scythian Shepherd.*

THEOBALD.

These lines are addressed by Tamburlaine to the captive princes who drew his chariot :

“ Holla, you pamper’d jades of Asia,

“ What! can you draw but twenty miles a day ?”

The same passage is burlesqued by Beaumont and Fletcher in *The Coxcomb*. STEEVENS.

608. ———*Cannibals*,] *Cannibal* is used by a blunder for *Hannibal*. This was afterwards copied by Congreve’s *Bluff and Wittol*. *Bluff* is a character apparently taken from this of ancient *Pistol*. JOHNSON.

Perhaps the character of a bully on the English stage might have been originally taken from *Pistol* : but Congreve seems to have copied his *Nol Bluff* more immediately from Jonson’s *Captain Bobadil*.

STEEVENS.

610. ———*and let the welkin roar*.] Part of the words of an old ballad, intitled, “ What the father gathereth with the rake, the son doth scatter with the forke.”

“ *Let the welkin roare,*

“ *Ile never give ore,*” &c.

Again, in another song called, *The Man in the Moon drinks Claret* :

“ Drink wine till *the welkin roars*,

“ And cry out a p—— of your scores.”

STEEVENS.

616. *Die men like dogs* ;——] This expression I find in *Ram-alley* or *Merry Tricks*, 1611 :

“ Your lieutenant’s an ass.

“ How an ass ? *Die men like dogs* ?” STEEVENS.

617.

617. *Have we not Hiren here?*

Host. *O' my word, captain, there's none such here.]*

i. e. Shall I fear that have this trusty and invincible sword by my side? For, asking Arthur's swords were called Caliburne and Ron; as Edward the Confessor's, Curtana; as Charlemagne's, Joyeuse; Orlando's, Durindana; Rinaldo's, Fusberta; and Rogero's, Balisarda; so Pistol, in imitation of these heroes, calls his sword Hiren. I have been told, Amadis du Gaul had a sword of this name. *Hirir* is to strike: from hence it seems probable that Hiren may be derived; and so signify a swashing, cutting sword.—But what wonderful humour is there in the good hostess so innocently mistaking Pistol's drift, fancying that he meant to fight for a whore in the house, and therefore telling him, *O' my word, captain, there's none such here; what the good-jere! do you think, I would deny her?*

THEOBALD.

As it appears from a former note, that *Hiren* was sometimes a cant term for a mistress or harlot, Pistol may be supposed to give it on this occasion, as an endearing name to his sword, in the same spirit of fondness that he presently calls it—*sweetheart*. Pistol delights in bestowing titles on his weapon. In this scene he also calls it—*Atropos*. STEEVENS.

———*have we not Hiren here?*] I know not whence Shakspeare derived this allusion to Arthur's lance.—“Accinctus etiam Caliburno gladio optimo, lancea nomine IRON, dexteram suam decoravit.” M. West-

E iij

monasteriensis,

monasteriensis, p. 98. BOWLE. Geoffery of Monmouth, p. 65, reads *Ron* instead of *Iron*.

STEEVENS.

621. ——— *feed, and be fat, my fair Calipolis :*] This is a burlesque on a line in an old play called *The Battel of Alcazar*, &c. printed in 1594, in which Muley Mahomet enters to his wife with lion's flesh on his sword:

“ *Feed and be fat, that we may meet the foe.*”

This line is quoted in several of the old plays: and Decker, in his *Satiromastix*, 1602, has introduced Shakspeare's burlesque of it:

“ *Feed and be fat, my fair Calipolis : stir not, my beauteous wriggle-tails.*”

STEEVENS.

It is likewise quoted by Marston in his *What you will*, as it stands in Shakspeare.

MALONE.

623. ——— *Si fortuna me tormenta, sperato me contenta.*] Sir Thomas Hanmer reads: *Si fortuna me tormenta, il sperare me contenta*, which is undoubtedly the true reading, but perhaps it was intended that Pistol should corrupt it.

JOHNSON.

Pistol is only a copy of Hannibal Gonsaga, who vaunted on yielding himself a prisoner, as you may read in an old collection of tales, called *Wits, Fits, and Fancies*:

“ *Si fortuna me tormenta,*

“ *Il speranza me contenta.*”

And Sir Richard Hawkins, in his *Voyage to the South Sea*, 1593, throws out the same gingling distich on the loss of his pinnace.

FARMER.

626. *Come we to full points here; &c.] i. e. shall we stop here, shall we have no further entertainment?*

JOHNSON.

628. *Sweet knight, I kiss thy neif:—]* *i. e. I kiss thy fist, is still employed in this sense in the northern counties, and by Ben Jonson in his Poetaster:*

“Reach me thy *neif*.”

Again, in *The Witch of Edmonton*, by Rowley:

“Oh, sweet Ningle, thy *neif* once again.”

STEEVENS.

632. — *Galloway nags?* *i. e. common hackneys.*

JOHNSON.

634. — *like a shove-groat shilling:—]* This expression occurs in *Every Man in his Humour*: “made it run as smooth off the tongue as a *shove-groat shilling*.”

Again, in *Humour's Ordinary*, by Samuel Rowlands, Satire iv.

“At *shove-groat*, venter-point, or crosse and pile.”

I suppose it to have been a piece of polished metal made use of in the play of Shovel-board. STEEVENS.

Slide-thrift, or *shove-groat*, is one of the games prohibited by statute 33 Hen. VIII. c. 9.

BLACKSTONE.

639. — *—then death*

Rock me asleep,—] This is a fragment of an ancient song supposed to have been written by Anne Boleyn:

“O death rock me on slepe,

“Bring me on quiet rest,” &c.

For

For the entire song, see Sir John Hawkins's *General Hist. of Music*, vol. iii. p. 31. STEEVENS.

674. ———little tidy *Bartholomew boar-pig*,—] *Tidy* has two significations, *timely*, and *neat*. In the first of these senses, I believe, it is used in the *Arraignment of Paris*, 1584:

“ I myself have given good, *tidie lambs*.”

STEEVENS.

From Ben Jonson's play of *Bartholomew Fair*, we learn, that it was the custom formerly to have booths in Bartholomew Fair, in which pigs were dressed and sold, and to these it is probable the allusion is here.

678. ———like a death's head;——] It appears from the following passage in Marston's *Dutch Courtezan*, 1605, that it was the custom for the bawds of that age to wear a *death's head* in a ring, very probably with the common motto, *memento mori*. Cocledemoy, speaking of some of these, says:—“ as for their death, how can it be bad, since their wickedness is always before their eyes, and their *death's head* most commonly on their middle finger.” Again, in Massinger's *Old Law*:—“ sell some of my cloaths to buy thee a *death's head* and put upon thy middle finger: your least considering *bawds* do so much.”

Again, in *Northward Hoe*, 1607:

“ ———as if I were a *bawd*, no ring pleases me but a *death's head*.”

On the Stationers' books, Feb. 21, 1582, is entered a ballad intituled *Remember thy End*. STEEVENS.

686. ——— *Tewksbury mustard, &c.*] Tewksbury is a market town in the county of Gloucester, formerly noted for mustard-balls made there, and sent into other parts. GREY.

687. ——— *in a mallet.*] So, in Milton's Prose Works, 1738, vol. i. p. 800: "Though the fancy of this doubt be as obtuse and sad as any *mallet*." TOLLET.

690. ——— *eats conger and fennel; and drinks off candles' ends, &c.*] *Conger with fennel* was formerly regarded as a provocative. It is mentioned by Ben Jonson in his *Bartholomew Fair*,—"like a long lac'd *conger* with green *fennel* in the joll of it." And in *Philaster*, one of the ladies advises the wanton Spanish prince to abstain from this article of luxury.

Greene likewise, in his *Quip for an upstart Courtier*, calls *fennel* "women's weeds"—"fit generally for that sex, sith while they are maidens they wish wantonly."

The qualification that follows, viz. that of swallowing *candles' ends by way of flap-dragons*, seems to indicate no more than that the prince loved him because he was always ready to do any thing for his amusement, however absurd or unnatural. Nash, in *Pierce Pennyless in his Supplication to the Devil*, advises hard drinkers,—"to have some shoöing horne to pull on their wine, as a rasher on the coals, or a red herring; or to stir it about with a *candles' end* to make it taste the better," &c.

And Ben Jonson, in his *News from the Moon, &c.* a masque, speaks of those who eat *candles' ends*, as an act of love and gallantry; and Beaumont and Fletcher in *Monsieur*

Monsieur Thomas: “——carouse her health in cans, and candles’ ends.”

In *Rowley’s Match at Midnight*, 1633, a captain says, that his “corporal was lately choak’d at Delf by swallowing a *flap-dragon*.”

Again, in *Marston’s Dutch Courtezan*, 1605:—“have I not been drunk to your health, swallow’d *flap-dragons*, eat glasses, drank urine, stabb’d arms, and done all the offices of protested gallantry for your sake?”

Again, in *The Christian turn’d Turk*, 1612:—“as familiarly as pikes do gudgeons, and with as much facility as Dutchmen swallow *flap-dragons*.” STEEVENS.

694. ——wears his boot very smooth, like unto the sign of the leg;] The learned editor of *Chaucer’s Canterbury Tales*, 1775, observes, that such is part of the description of a smart abbot, by an anonymous writer of the thirteenth century: “*Ocreas habebat in cruribus, quasi innatae essent, sine plicâ porrectas.*” MS. Bod. James n. 6. p. 121. STEEVENS.

695. ——discreet stories:——] I suppose by *discreet stories*, is meant what suspicious masters and mistresses of families would call *prudential information*; i. e. what ought to be known, and yet is disgraceful to the teller. Among the virtues of John Rugby, in the *Merry Wives of Windsor*, Mrs. Quickly adds, that “he is no *tell-tale*, no *breed-bate*.” STEEVENS.

701. ——nave of a wheel——] *Nave* and *knave* are easily reconciled; but why *nave of a wheel*? I suppose from his roundness. He was called *round man* in contempt before. JOHNSON.

So,

So, in the play represented before the king and queen in *Hamlet*:

“ Break all the spokes and fellies of her wheel,
“ And bowl the *round nave* down the steep of
heaven.” STEEVENS.

709. *Saturn and Venus this year in conjunction!*] This was indeed a prodigy. The astrologers, says Ficinus, remark, that Saturn and Venus are never conjoined.

JOHNSON.

711. —the fiery Trigon, &c.] *Trigonum igneum* is the astronomical term when the upper planets meet in a fiery sign. The *fiery Trigon*, I think, consists of *Aries*, *Leo*, and *Sagittarius*. So, in Warner's *Albion's England*, 1602, b. 6. chap. 31.

“ Even at the *fiery Trigon* shall your chief ascendant be.”

Again, in *Pierce's Supererogation, or a New Praise of the old Asse*, &c. by Gabriel Harvey, 1593: “—now the warring planet was expected in person, and the *fiery Trigon* seemed to give the alarm.” STEEVENS.

712. —lisp[ing to his master's old tables, &c.] We should read, clasping too his master's old tables, &c. *i. e.* embracing his master's cast-off whore, and now his bawd [*his note-book, his counsel-keeper*]. We have the same phrase again in *Cymbeline*:

“ You clasp young Cupid's tables.”

WARBURTON.

I believe the old reading to be the true one. Bar-dolph was very probably drunk, and might *lisp* a little
in

in his courtship; or might assume an affected softness of speech, like Chaucer's *Frere*: late edit. Prol. v. 266 :

“ Somewhat he *lisped* for his wantonnesse,

“ To make his English swete upon his tonge.”

Or, like the *Page* in the *Mad Lover* of Beaumont and Fletcher, who “ *Lisps* when he list to catch a chambermaid.”

Again, in *Love's Labour's Lost*:—“ He can carve too and *lisp*.”

STEEVENS.

Certainly the word *clasping* better preserves the integrity of the metaphor, or perhaps, as the expression is old tables, we might read *licking*. Bardolph was *kissing* the *hostess*; and old ivory books were commonly cleaned by *licking* them.

FARMER.

The reading proposed by Dr. Farmer—“ *licking* to his master's old tables——” is countenanced by a passage in *Sir John Oldcastle*, 1600:

“ *Constable*. Master Harpool, I'll have one *buss* too.

“ *Harp*. No *licking* for you, *Constable*; hand off, hand off.”

MALONE.

There is no need for rejecting the word *lipsing*. We may suppose it to proceed from the *loss of teeth*. The *hostess* is called Falstaff's *old tables*, his *note-book*—from his having so long a score with her.

HENLEY.

720. ——a kirtle of?——] I know not exactly what a *kirtle* is. The following passages may serve to shew that it was something different from a *gown*.

“ How

“How unkindly she takes the matter, and cannot be reconciled with less than a *gown* or a *kirtle* of silk.” *Greene’s Art of Legerdemaine*, &c. 1612. Again, in one of *Stanyhurst’s* poems, 1582:

“This *gowne* your lovelymate, that *kirtle* costlye she craveth.”

Bale, in his *Actes of English Votaries*, says, that Roger earl of Shrewsbury sent “to Clunyake in France, for the *hyrtle* of holy Hugh the abbot.” Perhaps *kirtle*, in its common acceptation, means a *petticoat*. “Half a dozen taffata gowns or sattin *kirtles*.” *Cynthia’s Revels* by Ben Jonson.

Stubbs mentions *kirtles*, but is not precise in his description of them. Dr. Farmer supposes them to be the same as *safe-guards*, or *riding hoods*. STEEVENS.

The best method, perhaps, of ascertaining the sense of words which relate to customs and fashions that have become obsolete, where circumstantial descriptions in our own language are wanting, is to recur to translations from other languages, the authors of which were contemporaries of those whose writings we wish to understand. Thus, in the present instance, (and in many others that might be mentioned) Shelton’s translation of *Don Quixote* will enable us to ascertain what might otherwise continue to be doubtful.—The word in the original, which he uniformly renders *kirtle*, is *faldellin*: it signifies a kind of *petticoat* open before, but fastened by ties, and always more or less ornamented. The *half-kirtle* mentioned in the 5th act,

was only the front part of the *kirtle*, which coming in sight was more decorated than the back part, that being concealed by the train of the gown. The *half-kirtle* is thus described in a passage cited by Mr. Strutt.

—“The fore parte of a kirtle of crimson satten all over embraudered with damaske peelee, and perle; with a pair of sleeves of the same work, haveing perles set in golde.” HENLEY.

729. *Anon, anon, sir.*] The usual answer of drawers at this period. So, in *The Discoverie of the Knights of the Poste*, 1597: “wherefore hee calling, the drawer presently answered with a shrill voyce, *anon, anon, sir.*”

REED.

730. *Ha! a bastard, &c.*] The improbability of this scene is scarcely balanced by the humour.

JOHNSON.

731. ———*Poins, his brother?*] i. e. *Poins's* brother, or brother to *Poins*: a vulgar corruption of the genitive case.

REMARKS.

748. ———*candle-mine*,——] The inexhaustible magazine of tallow.

JOHNSON.

788. ———*and burns, poor soul!*——] This is Sir T. Hanmer's reading. Undoubtedly right. The other editions had, *she is in hell already, and burns poor souls*. The venereal disease was called in these times the *brennynge* or *burning*.

JOHNSON.

796. *All victuallers do so*:——] The brothels were formerly skreened under pretext of being *victualling* houses and taverns.

So,

So, in Webster and Rowley's *Cure for a Cuckold*:

“ This informer comes into Turnbull-street to a *viġtualling house*, and there falls in league with a *wench*, &c.—Now, Sir, this fellow, in revenge, informs against the *bawd* that kept the house,” &c.

Again, in *Gascoigne's Glass of Government*, 1575:

“ —at a house with a *red lattice* you shall find an old *bawd* called *Panderina*, and a young *damsel* called *Lamia*.” Barrett in his *Alvearie*, 1580, defines a *viġtualling house* thus: “ A tavern where meate is eaten out of due season.” STEEVENS.

If, instead of *meat*, he had said *lac'd mutton*, the quotation had been more to the purpose. * * *

838. *O run, Doll, run; run, good Doll.*] Thus the folio. The quarto reads, *O run, Doll run, run: Good Doll, come: she comes blubber'd: Yea, will you come, Doll?*

STEEVENS.

ACT III.

THIS first scene is not in my copy of the first edition. J. JOHNSON.

There are two copies of the same date; and in one of these, the scene has been added. STEEVENS.

Line 17. *A watch-case, &c.*] This alludes to the watchman set in garrison-towns upon some eminence,

F ij

attending

attending upon an alarum-bell, which he was to ring out in case of fire, or any approaching danger. He had a case or box to shelter him from the weather, but at his utmost peril he was not to sleep whilst he was upon duty. These alarum-bells are mentioned in several other places of Shakspeare. HANMER.

24. ———*slippery* clouds,] The modern editors read *shrowds*. The old copy,——*in the slippery* clouds; but I know not what advantage is gained by the alteration, for *shrowds* had anciently the same meaning as *clouds*. I could bring many instances of this use of the word from *Drayton*. So, in his *Miracles of Moses*:

“ And the sterne thunder from the airy *shrowds*,
“ To the sad world, in fear and horror spake.”

Again, in Ben Jonson's *Poem on Inigo Jones*:

“ And peering forth of Iris in the *shrowds*.”

A moderate tempest would hang the waves in the *shrowds* of a ship; a great one might poetically be said to suspend them on the *clouds*, which were too *slippery* to retain them.

So, in *Julius Cæsar*:

“ ———I have seen

“ Th' ambitious ocean swell, and rage and foam

“ To be exalted with the threatening *clouds*.”

Drayton's airy shrowds are the airy covertures of heaven; which in plain language are the clouds.

STEEVENS.

25. *That, with the hurly*.——] *Hurly* is noise, derived from the French *hurler* to howl, as *hurly-burly* from *Hurluburlu*, Fr.

STEEVENS.

30. ——— *Then, happy low, lie down!*] Evidently corrupted from *happy lowly clown*. These two lines making the just conclusion from what preceded. “If sleep will fly a king, and consort itself with beggars, then happy the *lowly clown*, and uneasy the crown’d head.”

WARBURTON.

Dr. Warburton has not admitted this emendation into his text: I am glad to do it the justice which its author has neglected.

JOHNSON.

The sense of the old reading seems to be this:—
“You, who are happy in your humble situations, lay down your heads to rest! the head that wears a crown lies too uneasy to expect such a blessing.” Had not Shakspeare thought it necessary to subject himself to the tyranny of rhyme, he would probably have said:—
——“then happy low, sleep on!”

So, in the *Misfortunes of King Arthur*, a tragedy, 1587:

“Behold the peasant poore with tattered coate,
“Whose eyes a meaner fortune feedes with sleepe,
“How safe and sound the carelesse snudge doth snore,”

Sir *W. D’Avenant* has the same thought in his *Law for Lovers*:

“How soundly they sleep whose pillows lie low.”

STEEVENS.

In the old edition:

35. *Why then good morrow to you all, my lords:*
Have you read o’er, &c.] The king sends letters

F iij

to

to Surrey and Warwick, with charge that they should read them and attend him. Accordingly here Surrey and Warwick come, and nobody else. The king would hardly have said, "Good morrow to you all," to two peers.

THEOBALD.

Sir Thomas Hanmer and Dr. Warburton have received this emendation, and read *well* for *all*. The reading either way is of no importance.

JOHNSON.

41. *It is but as a body, yet distemper'd ;]* *Distemper* is, according to the old physick, a disproportionate mixture of humours, or inequality of innate heat and radical humidity. It is less than actual *disease*, being only the state which foreruns or produces diseases.—The difference between *distemper* and *disease* seems to be much the same as between *disposition* and *habit*.

JOHNSON.

53. — *O, if this were seen, &c.]* These four lines are supplied from the edition of 1600.

WARBURTON.

My copy wants the whole scene, and therefore these lines.

There is some difficulty in the line.

What perils past, what crosses to ensue ;
because it seems to make past perils equally terrible with ensuing crosses.

JOHNSON.

There is no room for this objection: the recollection of past sufferings aggravates the pressure of impending evils.

HENLEY.

65. — *But which of you was by, &c.]* He refers to
King

King Richard, act v. sc. ii. But whether the king's or the author's memory fails him, so it was, that Warwick was not present at that conversation.

JOHNSON.

66. ———*Cousin Nevil*.——] Shakspeare has mistaken the name of the present nobleman. The earldom of Warwick was at this time in the family of *Beauchamp*, and did not come into that of the *Nevils* till many years after, in the latter end of the reign of king Henry VI. when it descended to *Anna Beauchamp*, (the daughter of the earl here introduced) who was married to *Richard Nevil*, earl of Salisbury.

STEEVENS.

87. *And, by the necessary form of this*,] I think we might better read,

The necessary form of *things*.

The word *this* has no very evident antecedent.

JOHNSON.

If any change were wanting, I would read :

And by the necessary form of these.

i. e. the *things* mentioned in the preceding line.

STEEVENS.

And, by the necessary form of *this* is, I apprehend to be understood *this* history of the times deceased.

HENLEY.

111. ———*unto the Holy Land*.] This play, like the former, proceeds in one unbroken tenor through the first edition, and there is therefore no evidence that the division of the acts was made by the author. Since, then, every editor has the same right to mark the intervals

tervals of action as the players, who made the present distribution, I should propose that this scene may be added to the foregoing act, and the remove from London to Gloucestershire be made in the intermediate time, but that it would shorten the next act too much, which has not even now its due proportion to the rest.

JOHNSON.

112. *Justice Shallow's seat in Gloucestershire.*] From the following passage in *The Returne from Parnassus*, 1606, we may conclude that *Kempe* was the original *Justice Shallow*.—*Burbage* and *Kempe* are introduced instructing some Cambridge students to act.—*Burbage* makes one of the students repeat some lines of *Hieronymo* and *K. Richard III.* *Kempe* says to another, “Now for you—methinks you belong to *my tuition*; and your face methinks would be good for a foolish Mayor, or a foolish *Justice of Peace*.”—And again—“Thou wilt do well in time if thou wilt be ruled by thy betters, that is by my selfe, and such *grave aldermen* of the play-house as I am.”—It appears from Nashe's *Apologie of Pierce Penniless*, 1593, that he likewise played the *Clown*. “What can be made of a ropemaker more than a *clown*? Will. *Kempe*, I mistrust it will fall to thy lot for a merriment one of these days.”

MALONE.

114. —by the rood—] *i. e.* The cross. POPE.

Hearne, in his Glossary to Peter Langtoft, p. 544, under the word *cross*, observes, that although the *cross* and the *rood* are commonly taken for the same, yet the *rood* properly signified formerly the image of Christ on the cross. “*Roodloft*, (saith Blount) is a shrine whereon

whereon was placed the cross of Christ. *The rood* was an image of Christ on the cross, made generally of wood, and erected in a loft for that purpose, just over the passage out of the church into the chancel."

REED.

115. *Silence?*] The oldest copy of this play was published in 1600. It must however have been acted somewhat earlier, as in Ben Jonson's *Every Man out of his Humour*, which was performed in 1599, is the following reference to it: "No, lady, this is a kinsman to *Justice Silence*."

STEEVENS.

132. —George Bare,—] The quarto reads *George Barnes*.

STEEVENS.

—Will Squele, a Cotswold man,—] The games at *Cotswold* were, in the time of our author, very famous. Of these I have seen accounts in several old pamphlets; and *Shallow*, by distinguishing *Will Squele*, as a *Cotswold man*, meant to have him understood to be one who was well versed in those exercises, and consequently of a daring spirit, and an athletick constitution.

STEEVENS

133. —swinge-bucklers—] *Swinge-bucklers* and *swash-bucklers*, were words implying rakes or rioters in the time of Shakspeare.

Nash, addressing himself to his old opponent Gabriel Harvey, 1598, says: "*Turpe senex miles*, 'tis time for such an olde foole to leave playing the *swash-buckler*."

Again, in *The Devil's Charter*, 1607, Caraffa says,
"—when

“——when I was a scholar in Padua, faith, then I
“could have *swing'd a sword and buckler*,” &c.

STEEVENS.

135. ——*bona-robas*——] *i. e.* Ladies of pleasure.
Bona Roba, Ital. So, in *The Bride*, by Nabbes, 1640 :

“Some *bona-roba* they have been sporting with.”

STEEVENS.

137. ——*Then was Jack Falstaff, now Sir John, a
boy; and page to Thomas Mowbray, duke of Norfolk.*]

The following circumstances are adduced by Mr. Reed, as tending to prove that Shakspeare altered the name of *Oldcastle* to that of *Falstaff*. In a poem by J. Weever, entitled “The Mirror of Martyrs, or the Life and Death of that thrice valiant Capitaine and most godly Martyre *Sir John Oldcastle*, Knight, Lord Cobham,” 18mo, 1601. *Oldcastle* relating the events of his life, says,

“Within the spring-tide of my flow’ring youth,

“He [his father] stept into the winter of his age;

“Made meanes (*Mercurius* thus begins the truth)

“That I was made *Sir Thomas Mowbrais* page.”

Again, in a pamphlet entitled “The Wandering Jew telling fortunes to Englishmen,” 4to. (the date torn off, but apparently a republication about the middle of the last century) is the following passage in the *Glutton*’s speech: “I do not live by the sweat of my brows, but am almost dead with sweating. I eate much, but can talk little. *Sir John Oldcastle* was my great grandfather’s father’s uncle. I come of a *huge* kindred.”

Diffe-

Different conclusions are sometimes drawn from the same premises. Because Shakspeare borrowed a single circumstance from the life of the *real Oldcastle*, and imparted it to the *fictional Falstaff*, does it follow that the name of the former was ever employed as a cover to the vices of the latter? Is it not more likely, because *Falstaff* was known to possess one feature in common with *Oldcastle*, that the vulgar were led to imagine that *Falstaff* was only *Oldcastle* in disguise? Hence too might have arisen the story that our author was compelled to change the name of the one for that of the other; a story sufficiently spacious to have imposed on the writer of the “Wandering Jew,” as well as on the credulity of *Field*, *Fuller*, and others, whose coincidence has been brought in support of an opinion contrary to my own. STEEVENS.

142. Skogan's head——] Who *Scogan* was, may be understood from the following passage in *The Fortunate Isles*, a masque by Ben Jonson, 1620:

“Methinks you should enquire now after *Shelton*,

“And master *Scogan*.

“*Scogan*? what was he?——

“Oh, a fine gentleman, and a master of arts

“Of *Henry the Fourth's* times, that made disguises

“For the king's sons, and writ in ballad royal

“Daintily well,” &c.

Among the works of Chaucer is a poem called “*Scogan*, unto the Lordes and Gentilmen of the Kinge's House.” STEEVENS.

This is not the *Scogan* alluded to by *Shallow*. He means the *Scogan* who was a jester, mime, mimick, or court fool in Edward the IV's. reign. See *Scogan's Jests*. REMARKS.

143. *a crack*——] This is an old Islandick word, signifying a *boy* or *child*. One of the fabulous kings and heroes of Denmark, called *Hrolf*, was surnamed *Krake*. See the story in *Edda*, Fable 63. TYRWHITT.

158. ——*clapp'd i' the clout*——] *i. e.* Hit the white mark. WARBURTON.

159. ——*fourteen and fourteen and a half*,——] *i. e.* fourteen score of yards. JOHNSON.

For *yards*, I believe we must understand *feet*. HENLEY.

168. *Good morrow, &c.*] The quarto gives this as well as the following part of the speech to *Bardolph*. The folio divides it between *Shallow* and him. I have followed the quarto. STEEVENS.

185. ——*very good, a good phrase.*] *Accommodate* was a modish term of that time, as Ben Jonson informs us: “You are not to cast or wring for the
“perfumed terms of the time, as *accommodation*, com-
“plement, spirit, &c. but use them properly in their
“places as others.” Discoveries. Hence *Bardolph* calls it a word of *exceeding good command*. His definition of it is admirable, and highly satirical: nothing being more common than for inaccurate speakers or writers, when they should define, to put their hearers off with a synonymous term; or for want of that, even with the same term differently *accommodated*; as in the instance before us. WARBURTON.

The

The same word occurs in Jonson's *Every Man in his Humour*:

“Hostess, *accommodate* us with another bedstaff:

“The woman does not understand *the words of action*.” STEEVENS.

247. ——— *we have a number of shadows to fill up the muster-book.*] i. e. we have in the muster-book many names for which we receive pay, though we have not the men. JOHNSON.

313. *She could never away with me.*] This expression of dislike is used by Maurice Kyffin, in his translation of the *Andria* of Terence, 1588: “All men that be in love *can ill away* to have wives appointed them by others.” Perhaps the original meaning was—*such a one cannot travel on the same road with me.* STEEVENS.

317. ——— *bona-roba.*——] A fine showy wanton.

JOHNSON.

Bona-roba was in our author's time, the common term for a harlot. It is used in that sense by Ben Jonson in his *Every Man out of his Humour*, and by many others. STEEVENS.

328. ——— *the chimes at midnight,*——] So, in the second part of an ancient song entitled *A Bill of Fare*, &c. bl. let.

“We rose from our mirth with the *twelve o'clock chimes*.” STEEVENS.

359. ——— *I have three pound*——] Here seems to be a wrong computation. He had forty shillings for each. Perhaps he meant to conceal part of the profit.

G

JOHNSON.

366. ——— *For you, Mouldy, stay at home 'till you are past service:—*] This should surely be: “For you, Mouldy, you have stay’d at home,” &c. *Falstaff* has before a similar allusion, “’Tis the more time thou wert used.”

There is some mistake in the number of recruits. *Shallow* says, that *Falstaff* should have four there, but he appears to get but three: *Wart*, *Shadow* and *Feeble*.

FARMER.

——— *stay at home till you are past service:]* Perhaps this passage should be read and pointed thus: “For you, Mouldy, stay at home still; you are past service:—”

TYRWHITT.

I believe the old reading is right. He bids Mouldy stay at home till he is past service, as then he will answer to his name.

HENLEY.

374. ——— *the thewes,—*] *i. e.* the muscular strength or appearance of manhood. So, again:

“For nature crescent, does not grow alone

“In thewes and bulk.”

In other ancient writers this term implies manners, or behaviour only. *Spenser* often uses it; and I find it likewise in *Gascoigne’s Glass of Government*, 1575:

“And honour’d more than bees of better thewes.”

Shakspeare is perhaps singular in his application of it to the perfections of the body.

STEEVENS.

375. *assemblance of a man?—*] Thus the old copies. The modern editors read—*assemblage*.

STEEVENS.

379. ——— *swifter than he that gibbets on the brewer’s bucket.*

bucket.—] Swifter than he that carries beer from the vat to the barrel, in buckets hung upon a gibbet or beam crossing his shoulders. JOHNSON.

382. —*foe-man*—] So, in *Selimus*, 1594:

“For he that never saw his *foeman's* face,

“But alwaies slept upon a ladies lap,

“Will scant endure to lead a soldier's life.

HENDERSON.

386. —*caliver*—] A hand-gun. JOHNSON.

So, in the *Masque of Flowers*, 1613: “The serjeant of Kawasha carried on his shoulders a great tobacco-pipe as big as a *caliver*.”

It is singular that Shakspeare, who has so often derived his sources of merriment from recent customs or fashionable follies, should not once have mentioned *tobacco*, though at a time when all his contemporaries were active in its praise or its condemnation.

It is remarkable, that he has written no lines on the death of any poetical friend, nor commendatory verses on any living author, which was the constant practice of Jonson, Fletcher, &c. Perhaps the singular modesty of Shakspeare hindered him from attempting to decide on the merits of others, while his liberal turn of mind forbid him to express such gross and indiscriminate praises as too often disgrace the names of many of his contemporaries. I owe this remark to Dr. Farmer.

STEEVENS.

391. —*bald shot*.—] *Shot* is used for *shooter*, one who is to fight by shooting. JOHNSON.

So, in the *Exercise of Armes for Calivres, Muskettes,*

G ij

and

and Pykes, 1619. "First of all is in this figure showed to every *shot*, how he shall stand and marche, and cary his *caliver*," &c. With this instance I was furnished by Dr. Farmer. We still say of a skilful sportsman or game-keeper that he is a good *shot*. STEEVENS.

395. ———*Mile-End Green*———] It appears from Stowe's *Chronicle*, (edit. 1615, p. 702.) that in the year 1585, 4000 citizens were trained and exercised at *Mile-end*. STEEVENS.

I remember at Mile-end Green, when I lay at Clement's-inn———] "When I *lay*," here signifies, when I *lodged* or *lived*. So, *Leland*: "An old manor place where in "tymes paste sum of the Moulbrays *lay* for a starte;" *i. e. lived for a time or sometimes*. *Itin.* vol. i. fol. 119.

WARTON.

396. ———(*I was then Sir Dagonet in Arthur's show*)———] The only intelligence I have gleaned of this worthy wight *Sir Dagonet*, is from Beaumont and Fletcher in their *Knight of the Burning Pestle*:

"Boy. Besides, it will shew ill-favouredly to have
"a grocer's prentice to court a king's daughter.

"Cit. Will it so, sir? You are well read in histo-
"ries; I pray you, what was *Sir Dagonet*? Was he not
"prentice to a grocer in London? Read the play of
"The Four Prentices of London, where they toss their
"pikes so," &c. THEOBALD.

The story of *Sir Dagonet* is to be found in *La Mort d'Arthure*, an old romance much celebrated in our author's time, or a little before. "When papistry,"

says

says Ascham in his *School-master*, “as a standing pool,
“ overflowed all England, few books were read in
“ our tongue saving certain books of chivalry, as they
“ said, for pastime and pleasure; which books, as
“ some say, were made in monasteries by idle monks.
“ As one for example, *La Mort d’Arthure*.” In this
romance *Sir Dagonet* is king Arthur’s fool. Shakspeare
would not have shewn his *justice* capable of represent-
ing any higher character. JOHNSON.

Sir Dagonet is king Arthur’s ’squire; but does he
mean that he acted *Sir Dagonet* at *Mile-end Green*, or
at *Clement’s-inn*? By the application of a parenthesis
only, the passage will be cleared from ambiguity, and
the sense I would assign, will appear to be just—
“ I remember at *Mile-end Green* (when I lay at Cle-
ment’s -inn, I was then *Sir Dagonet* in Arthur’s sho^a)
there was,” &c. That is: “ I remember when I was
a very young man at *Clement’s-inn*, and not fit to
act any higher part than *Sir Dagonet* in the interludes
which we used to play in the society, that among the
soldiers who were exercised at *Mile-end Green*, there
was,” &c. The performance of this part of *Sir Da-*
gonet was another of *Shallow’s* feats at *Clement’s-inn*,
on which he delights to expatiate: a circumstance, in
the mean time, quite foreign to the purpose of what
he is saying, but introduced, on that account, to
heighten the ridicule of his character. Just as he had
told *Silence*, a little before, that he saw *Schloggan’s*
head broke by *Falstaff* at the court-gate, “and the
very same day, I did fight with one Sampson Stockfish,

a fruiterer, behind Gray's-Inn." Not to mention the satire implied in making *Shallow* act *Sir Dagonet*, who was king Arthur's fool. *Arthur's Show*, here supposed to have been presented at Clement's-inn, was probably an interlude, or masque, which actually existed, and was very popular in Shakspeare's age: and seems to have been compiled from Mallory's *Morte Arthur*, or the History of King Arthur, then recently published, and the favourite and most fashionable romance.

That *Mile-end Green* was the place for publick sports and exercises, we learn from Froisart. WARTON.

I am not satisfied with Mr. Warton's disposition of the parenthesis; for, as he has placed it, the obvious meaning is, that *Sir Dagonet* in *Arthur's show* was *Shallow's* incognito during his continuance at Clement's-inn.—If we read thus [I remember at *Mile-end Green* (when I lay at Clement's-inn) I was then *Sir Dagonet*, &c.] the consistency of the passage will be preserved: for, according to the conclusion of Mr. Warton's note, it will then appear that *Arthur's-show* was one of the publick sports exhibited at *Mile-end Green*, in which *Shallow* was *Sir Dagonet*, and the performance of the little fellow, one of the exercises. HENLEY.

397. —a little *quiver* fellow,——] *Quiver* is nimble, active, &c. “There is a maner fishe that hygh mugill which is full *quever* and swifte.” *Bartholomeus*, 1535, bl. let. HENDERSON.

422. —about Turnbull-street;——] In an old comedy

comedy called *Ram-alley, or Merry Tricks*, this street is mentioned again :

“ —— Sir, get you gone,

“ You swaggering, cheating, *Turnbull-street* rogue.”

Nash, in *Pierce Penniless his Supplication*, commends the sisters of *Turnbull-street* to the patronage of the devil. In *The Inner Temple Masque*, by Middleton, 1619 :

“ ’Tis in your charge to pull down bawdy houses,

“ —— —— cause spoil in Shoreditch,

“ And deface *Turnbull*.”

Again, in Middleton’s comedy, called *Any thing for a quiet Life*, a French bawd says :——“ J’ay une fille
“ qui parle un peu François; elle conversera avec
“ vous, a la Fleur de Lys, en *Turnbull-street*.”

Turnbull or *Turnmill-street* is near Cow-cross, West-Smithfield.

The continuator of *Stowe’s Annals* informs us that *West-Smithfield* (at present the horse-market), was formerly called *Ruffian’s Hall*, where turbulent fellows met to try their skill at sword and buckler.

STEEVENS.

429. ——were invisible :——] The folio and quarto read, by an apparent error of the press, *invincible*. Mr. Rowe first made the necessary alteration.

STEEVENS.

431. ——call’d him——mandrake :——] This appellation will be somewhat illustrated by the following

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ing passage in *Caltha Poetarum, or the Bumble Bee*, composed by T. Cutwode, Esqyre, 1599. This book was commanded by the archbishop of Canterbury and the bishop of London, to be burnt at Stationers' Hall in the 41st year of queen Elizabeth.

“ Upon the place and ground where Caltha grew,

“ A mightie *mandrag* there did Venus plant;

“ An object for faire Primula to view,

“ Resembling man from thighs unto the shank,” &c.

The rest of the description might prove yet farther explanatory; but on some subjects silence is less reprehensible than information. STEEVENS.

Bullein in his *Bulwark of Defence against all Sicknesse*, &c. fol. 1597. p. 41. speaking of *mandrake*, says “this herbe is called also *Anthropomorphos*, because it beareth the image of a man, and that is false. For no herbe hath the shape of a man or woman; no truly it is not naturall of his owne growing: but by the crafty invention of some false men it is done by arte.” REED.

433. ———over-scutch———] This is whipt, carted. POPE.

Over-scutch'd is the same as *over-sotch'd*. A *scutch* or *scotch* is a cut or lash with a rod or whip.

STEEVENS.

434. ———fancies, or his goodnights.———] *Fancies* and *Goodnights* were the titles of little poems. One of Gascoigne's *Goodnights* is published among his *Flowers*.

STEEVENS.

This

This passage is found only in the quarto of 1600.

MALONE.

435. ——— *And now is this vice's dagger*——] By *vice* here the poet means that droll character in the old plays (which I have several times mentioned in the course of these notes) equipped with asses ears and a wooden dagger. It was very satirical in Falstaff to compare Shallow's activity and impertinence to such a machine as a wooden dagger in the hands and management of a buffoon.

THEOBALD.

439. ——— *he burst his head*,——] Thus the folio and quarto. The modern editors read *broke*. To *break* and to *burst* were, in our poet's time, synonymously used. Thus Ben Jonson, in his *Poetaster*, translates the following passage in Horace :

“ ——— *fracta pereuntes cuspidē Gallos*.”

“ The lances *burst* in Gallia's slaughter'd forces.”

Barret, in his *Alvearie* or Quadruple Dictionary, 1580, constantly uses *burst* as synonymous to *broken*.

STEEVENS.

441. ——— *beat his own name* :——] *i. e.* beat *gaunt*, a fellow so slender, that his name might have been *gaunt*.

JOHNSON.

446. ——— *philosopher's two stones*——] Gower has a chapter in his *Confessio Amantis*, “ Of the *three* stones that philosophers made :” and Chaucer, in his tale of the *Chanon's Yeman*, expressly tells us, that one of them is *Alixar cleped* ; and that it is a *water* made of the four elements.

elements. *Face*, in the *Alchymist*, assures us, it is
 “ a stone, and not a stone.” FARMER.

That the ingredients of which this *Elixir*, or *Universal Medicine* was composed, were by no means difficult of acquisition, may be proved by the following conclusion of a letter written by *Villers duke of Buckingham* to *King James I.* on the subject of the *Philosopher's Stone*. See the second volume of *Royal Letters* in the *British Museum*, No. 6987, Art. 101.

“ —I confess, so longe as he conseled the meanes he wrought by, I dispised all he said : but when he tould me, that which he hath given your soverainship to preserve you from all sicknes ever hereafter, was extracted out of a t——d, I admired the fellow ; and for theis reasons : that being a stranger to you, yett he had found out the kind you are come of, and your natural affections and apetis ; and so, like a skillful man, hath given you natural fisicke, which is the onlie meanes to preserve the radicall hmrs : and thus I conclude : My sow is healthfull, my devill's luckie, myself is happie, and needs no more than your blessing, which is my trew *Felosopher's stone*, upon which I build as upon a rocke :

Your Majesties most humble slave and doge,
 Stinie.”

The following passage in the dedication of *The Metamorphosis of Pigmalion's Image and certaine Satyres*, 1598, may prove that the *Elixir* was supposed to be a stone :

“ Or

“ Or like that rare and rich *Elixar stone*,
“ Can turne to gold leaden invention.”

STEEVENS.

447. ——— [*If the young dace*——] *i. e.* if the pike may prey upon the dace, if it be the law of nature that the stronger may seize upon the weaker, Falstaff may, with great propriety, devour Shallow. JOHNSON.

ACT IV.

Line 2. *'TIS* Gualtree forest,——] “ The earle of Westmoreland, &c. made forward against the rebels, and coming into a plaine, within *Galtree* forest, caused their standards to be pitched down in like sort as the archbishop had pitched his, over against them.” Holinshed, page 529. STEEVENS.

26. *Let us sway on*,——] I know not that I have ever seen *sway* in this sense; but I believe it is the true word, and was intended to express the uniform and forcible motion of a compact body. There is a sense of the noun in *Milton*, kindred to this, where, speaking of a weighty sword, he says, “ It descends with huge two-handed *sway*.” JOHNSON.

The word is used in *Holinshed*, English Hist. p. 986. “ The left side of the enemy was compelled to *sway* a good way back and give ground,” &c. Again, in *K. Henry VI. Part III. act ii. sc. v.*

“ Now

“ Now *sways* it this way, like a mighty sea

“ Forc’d by the tide to combat with the wind ;

“ Now *sways* it that way,” &c. STEEVENS.

27. ———well-appointed *leader*——] *Well-appointed* is completely accoutred. So in the *Miseries of Queen Margaret*, by Drayton :

“ Ten thousand valiant, *well-appointed* men.”

Again, in *The Ordinary*, by Cartwright :

“ ———Naked piety

“ Dares more, than fury *well-appointed*.”

STEEVENS.

37. *Led on by bloody youth*,——] *Bloody youth* is only sanguine youth, or youth full of blood, and of those passions which blood is supposed to incite or nourish. JOHNSON.

In the *Merry Wives of Windsor*, we have——“ Lust is but a *bloody fire*.” MALONE.

37. ———guarded *with rage*,] *Guarded* is an expression taken from dress ; it means the same as *faced*, *turned up*. Shakspeare uses the same expression in the former part of this play :

“ Velvet *guards* and Sunday citizens,” &c.

STEEVENS.

48. *Whose white investments figure innocence*,] Formerly, (says Dr. Hody, Hist. of Convocations, p. 141.) all bishops wore white even when they travelled.

GREY.

By comparing this passage with another in p. 91, of Dr. Grey’s notes, we learn that the white investment

ment meant the episcopal rochet ; and this should be worn by the theatrick archbishop. TOLLET.

53. ———graves——] For *graves* Dr. Warburton very plausibly reads *glaives*, and is followed by Sir Thomas Hanmer. JOHNSON.

We might perhaps as plausibly read *greaves*, *i. e.* armour for the legs, a kind of boots. In one of the *Discourses on the Art Military*, written by Sir John Smythe, Knight, 1589, *greaves* are mentioned as necessary to be worn ; and Ben Jonson employs the same word in his *Hymenæi* :

“ ———upon their legs they wore silver *greaves*.”

Again, in the *Four Prentices of London*, 1632 :

“ Arm’d with their *greaves* and maces.”

Again, in the 2d canto of the *Barons’ Wars*, by Drayton :

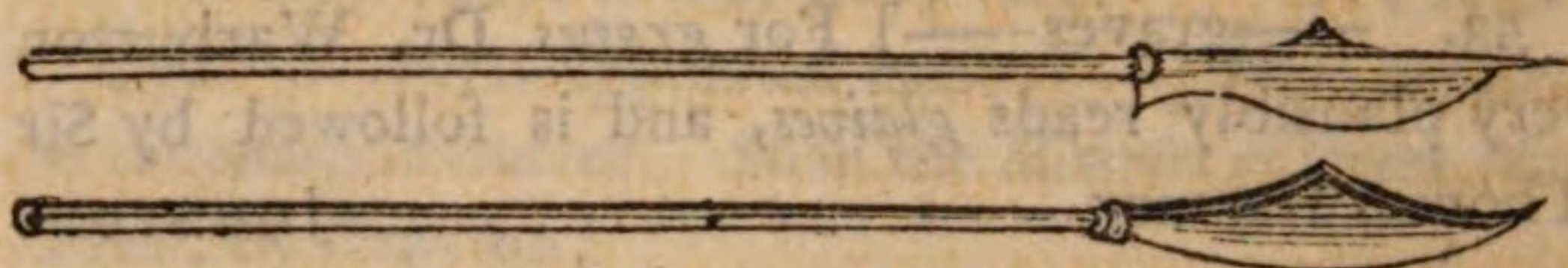
“ Marching in *greaves*, a helmet on her head.”

Warner, in his *Albion’s England*, 1602, b. 12. ch. 69, spells the word as it is found in the old copies of Shakspeare :

“ The taishies, cushies, and the *graves*, staff, pensell, baisses, all.”

I know not whether it be worth adding, that the metamorphosis of *leathern covers of books* into *greaves*, *i. e.* boots, seems to be more apposite than the conversion of them into instruments of war of the following shape and dimensions. The wooden cut exhibits two sorts of *glaives*, such as were used by our forefathers.

Glave is the *Erse* word for a *broad-sword*, and *glaiif* is *Welsh* for a *hook*.



STEEVENS.

56. *Wherefore, &c.*] In this speech, after the first two lines, the next twenty-five are either omitted in the first edition, or added in the second. The answer, in which both the editions agree, apparently refers to some of these lines, which therefore may be probably supposed rather to have been dropped by a player desirous to shorten his speech, than added by the second labour of the author.

JOHNSON.

In former editions :

75. *And are enforc'd from our most quiet there,*] This is said in answer to Westmoreland's upbraiding the archbishop for engaging in a course which so ill became his profession :

———*you, my lord archbishop,*

Whose see is by a civil peace maintain'd, &c.

So that the reply must be this :

And are enforc'd from our most quiet sphere.

WARBURTON.

This alteration of Dr. Warburton destroys the sense of the passage. *There* refers to the new channel which the rapidity of the flood from the stream of time would force itself into. Perhaps the archbishop's image was

taken from a fact again alluded to, act iv. l. 624. See Mr. Steevens's note. HENLEY.

81. *We are deny'd access*—] The archbishop says in Holinshed : “ Where he and his companie were in armes, it was for feare of the king, to whom he could have no free accesse, by reason of such a multitude of flatterers as were about him.” STEEVENS.

88. *Not to break peace*,—] “ He took nothing in hand against the king's peace, but that whatsoever he did, tended rather to advance the peace and quiet of the commonwealth.” Archbishop's speech in Holinshed. STEEVENS.

96. *And consecrate, &c.*] In one of my old quartos of 1600 (for I have two of the self-same edition; one of which, it is evident, was corrected in some passages during the working off the whole impression) I found this verse. I have ventured to substitute *page* for *edge*, with regard to the uniformity of metaphor. Though the sword of rebellion, drawn by a bishop, may in some sort be said to be consecrated by his reverence.

THEOBALD.

And consecrate commotion's civil edge ?] So the old books read. But Mr. Theobald changes *edge* to *page*, out of regard to the uniformity (as he calls it) of the metaphor. But he did not understand what was meant by *edge*. It was an old custom, continued from the time of the first croisades, for the pope to consecrate the general's sword, which was employed in the service of the church. To this custom the line in ques-

H ij

tion

tion alludes. As to the cant of uniformity of metaphor in writing, this is to be observed, that changing the allusion in the same sentence is indeed vicious, and what Quintilian condemns : “ Multi quum initium à tempestate sumserint, incendio aut ruinâ finiunt.” But when one comparison or allusion is fairly separated from another, by distinct sentences, the case is different. So it is here ; in one sentence we see “ the book of rebellion stamp’d with a seal divine ;” in the other, “ the sword of civil discord consecrated.” But this change of the metaphor is not only allowable, but fit. For the dwelling over long upon one, occasions the discourse to degenerate into a dull kind of allegorism.

WARBURTON.

What Mr. Theobald says of two editions seems to be true ; for my copy reads, *commotion’s bitter edge* ; but *civil* is undoubtedly right ; and one would wonder how *bitter* could intrude if *civil* had been written first ; perhaps the author himself made the change.

JOHNSON.

Since I began to print this play, I have seen both the copies, but they both concur in reading *bitter*. Unless there be a third copy, Theobald has said what is not true.

STEEVENS.

97. *My brother general, &c.*——

I make my quarrel in particular.] The sense is this, “ My brother general, the commonwealth, which ought to distribute its benefits equally, is become an enemy to those of his own house, to brothers born,
by

by giving some all, and others none; and this (says he) I make my quarrel or grievance that honours are unequally distributed; the constant birth of male-content, and source of civil commotions."

WARBURTON.

In the first folio the second line is omitted, yet that reading, unintelligible as it is, has been followed by Sir T. Hanmer. How difficultly sense can be drawn from the best reading the explication of Dr. Warburton may show. I believe there is an error in the first line, which perhaps may be rectified thus:

*My quarrel general, the common-wealth,
To brother born an household cruelty,
I make my quarrel in particular.*

That is, my *general* cause of discontent is publick mismanagement; my *particular* cause, a domestick injury done to my natural brother, who had been beheaded by the king's order.

JOHNSON.

This circumstance is mentioned in the 1st part of the play:

"The archbishop—who bears hard

"His brother's death at Bristol, the lord Scroop."

STEEVENS.

107. *O my good lord Mowbray—*] The thirty-seven lines following are not in the old copy printed in 1600.

MALONE.

108. *Construe the times to their necessities,*] *i. e.* judge of what is done in these times according to the exigencies that over-rule us.

JOHNSON.

112. *Either from the king, &c.]* Whether the faults of government be imputed to the *time* or the *king*, it appears not that you have, for your part, been injured either by the *king* or the *time*. JOHNSON.

124. *Their armed staves in charge, &c.]* An armed staff is a lance. To be in charge, is to be fixed in the rest for the encounter. JOHNSON.

125. —fights of steel,] *i. e.* the perforated part of their helmets, through which they could see to direct their aim. *Visiere* Fr. STEEVENS

170. *That is intended in the general's name:] i. e.* This power is included in the name or office of a general. We wonder that you can ask a question so trifling. JOHNSON.

The word *intended* is used very licentiously by old writers.

Thus, in Hinde's *Eliosto Libidinoso*, a novel, 1606 :

“ For princes are great marks upon whom many eyes are *intended*.” STEEVENS.

177. —substantial form:] *i. e.* by a pardon of due form and legal validity. JOHNSON.

179. *To us, and to our purposes, confin'd;]* This schedule we see consists of three parts : 1. A redress of general grievances. 2. A pardon for those in arms. 3. Some demands of advantage for them. But this third part is very strangely expressed.

And present execution of our wills

To us, and to our purposes, confin'd.

The first line shews they had something to demand,
and

and the second expresses the modesty of that demand, The demand, says the speaker, *is confined to us and to our purposes*. A very modest kind of restriction truly ! only as extensive as their appetites and passions. Without question Shakspeare wrote,

To us and to our properties confin'd ;

i. e. we desire no more than security for our liberties and properties : and this was no unreasonable demand.

WARBURTON.

This passage is so obscure that I know not what to make of it. Nothing better occurs to me than to read *consign'd* for *confin'd*. That is, let the execution of our demands be put into our hands according to our declared purposes.

JOHNSON.

I believe we should read *confirm'd*. This would obviate every difficulty.

STEEVENS.

I believe two lines are out of place. I read,

This contains our general grievances,

And present executions of our wills ;

To us and to our purposes confin'd.

FARMER.

In my copy of the first folio, the word, I think, is—*confin'd*. The types used in that edition were so worn, that f and s are scarcely distinguishable. But however it may have been printed, I am persuaded that the true reading is *consign'd* ; that is, *sealed, ratified, confirm'd* ; a Latin sense ; “*auctoritate consignatæ literæ*—” Cicero pro Cluentio. It has this signification again in this play :

“ And

“ And (Heaven *consigning* to my good intents)

“ No prince nor peer,” &c.

Again, in *K. Henry V.*

“ And take with you free power to ratify,

“ Augment or alter, as your wisdoms best

“ Shall see advantageable for our dignity,

“ Any thing in or out of our demands ;

“ And we’ll *consign* thereto.”

Again, *ibid.* “ It were, my lord, a hard condition for
a maid to *consign* to——” MALONE

180. *We come within our awful banks again,]* *Awful*
banks are the proper limits of reverence. JOHNSON.

So, in the *Two Gentlemen of Verona* :

“ From the society of *awful* men.”

We might read——*lawful*. STEEVENS.

181. *In sight of both our battles we may meet:]* The
old copies read,

—————*we may meet*

At either end in peace ; which heaven so frame!

That easy but certain change in the text, I owe to
Dr. Thirlby. THEOBALD.

192. ———*insist upon,*] The old copies read——*consist*.

STEEVENS.

—Perhaps rightly; as our conditions shall *stand*
upon, shall make the foundation of the treaty. A Latin
sense.

So, in *Pericles, Prince of Tyre*, 1609 :

“ Then welcome peace, if he *on* peace *consist*.”

MALONE.

198. *That, were our loyal faiths, &c.]* In former editions :

That were our royal faiths, martyrs in love.

If *royal faith* can mean faith to a king, it yet cannot mean it without much violence done to the language. I therefore read, with Sir Thomas Hanmer, *loyal faiths*, which is proper, natural, and suitable to the intention of the speaker.

JOHNSON.

203. *Of dainty and such picking grievances:]* Picking means piddling, insignificant.

STEEVENS.

206. *—wipe his tables clean ;]* Alluding to a table-book of slate, ivory, &c.

WARBURTON.

243. *—an iron man,]* Holinshed says of the archbishop, that “coming forth amongst them *clad in armour*, he incouraged and pricked them forth to take the enterprize in hand.”

STEEVENS.

245. *Turning the word to sword, &c.]* A similar thought occurs in the prologue to Gower's *Confessio Amantis*, 1554 :

“Into the *sworde* the churche kaye

“*Is turned*, and the holy bede,” &c.

STEEVENS.

256. *—the sanctities of heaven,]* This expression Milton has copied :

“Around him all *the sanctities of heaven*

“*Stood thick as stars.*”

JOHNSON.

261. *You have taken up,]* To *take up* is to levy, to rise in arms.

JOHNSON.

269. *—in common sense,]* *Common sense*, is the general sense of general danger.

JOHNSON.

284. *And so, success of mischief——*] Success for succession. WARBURTON.

298. *Discharge your powers——*] It was Westmoreland who made this deceitful proposal, as appears from Holinshed. “The earl of Westmoreland using more policie than the rest, said, whereas our people have been long in armour, let them depart home to their wownted trades; in the meane time let us drink together in signe of agreement, that the people on both sides may see it, and know that it is true, that we be light at a point.” STEEVENS.

319. *Against ill chances men are ever merry;*] Thus the poet describes Romeo as feeling an *unaccustom'd* degree of chearfulness just before he hears the news of the death of Juliet. STEEVENS.

321. *Therefore be merry, coz;——*] That is, therefore, notwithstanding this sudden impulse to heaviness, be merry, for such sudden dejections forbode good. JOHNSON.

332. *——let our trains, &c.]* That is, our army on each part, that we may both see those that were to have opposed us. JOHNSON.

360. *Fondly, brought here, &c.]* *Fondly* is foolishly. STEEVENS.

364. *Exeunt.]* It cannot but raise some indignation to find this horrible violation of faith passed over thus slightly by the poet, without any note of censure or detestation. JOHNSON.

Dr. Johnson and Mr. Steevens frequently reprehend the poet for offences of this kind; but I fear their
zeal

zeal in the cause of virtue, hath, in such instances, biassed their judgments. It is the provence of Shakspeare to represent men and things as they are. If the archetypes of his pictures exist in nature, he has performed his undertaking in faithfully depicting them. He holds up the mirror, and it is the office of the spectator to moralize on the objects.—The Chorus of the Grecian theatre, indeed, performed this part between the poet and spectator; but, with us, it is left to every man's bosom. —HENLEY.

367. Cole. *I am a knight, sir; and my name is—Colevile of the Dale.*

Fal. *Well then, Colevile is your name; a knight is your degree, and your place the Dale. Colevile shall still be your name, a traitor your degree, and the dungeon your place, a place deep enough. So shall you still be Colevile of the Dale.*

But where is the wit, or the logick of this conclusion? I am almost persuaded, that we ought to read thus:

———*Colevile shall still be your name, a traitor your degree, and the dungeon your place, a dale deep enough.*

He may then justly infer,

So shall ye still be Colevile of the Dale.

TYRWHITT.

The sense of *dale* is included in *deep*; a *dale* is a deep place: he that is in a *dungeon* may be therefore said to be in a *dale*. JOHNSON.

373. ———*Colevile of the Dale.*] “At the king's coming

coming to Durham, the lord Hastings, Sir John Colevile of the Dale, &c. being convicted of the conspiracy, were there beheaded." Holinshed, p. 530.

STEEVENS.

388. *The heat is past,*—] That is, the violence of resentment, the eagerness of revenge. JOHNSON.

405. ———*the hook-nos'd fellow of Rome*———] The quarto reads: "the hook-nos'd fellow of Rome, *their cosin.*" I have followed the folio. STEEVENS.

447. ———*stand my good lord 'pray in your good report.*] We must either read, *pray* let me *stand*, or, by a construction somewhat harsh, understand it thus: *Give me leave to go—and—stand.* To *Stand* in a *report*, referred to the reporter, is to persist; and Falstaff did not ask the prince to persist in his present opinion. JOHNSON.

Stand my good lord, I believe, means only *stand my good friend*, (an expression still in common use) in your favourable report of me. So, in the *Taming of a Shrew* :

"I pray you *stand* good father to me now."

STEEVENS.

448. ———*I, in my condition,*

Shall better speak of you than you deserve.] I believe it is the same with temper of mind: I shall, in my good-nature, speak *I, in my condition*, i. e. in my place as commanding officer, who ought to represent things merely as they are, shall speak of you better than you deserve.

So,

So, in the *Tempest*, Ferdinand says,

“ ———I am, in my condition,

“ A prince, Miranda——.”

STEEVENS.

451. ———*this same young sober-blooded boy doth not love me ; nor a man cannot make him laugh ;———*]

Falstaff speaks here like a veteran in life. The young prince did not love him, and he despaired to gain his affection, for he could not make him laugh. Men only become friends by community of pleasures. He who cannot be softened into gaiety, cannot easily be melted into kindness.

JOHNSON.

460. ———*sherris-sack——*]

This liquor is mentioned in *The Captain*, by Beaumont and Fletcher.

STEEVENS.

463. ———*apprehensive,——*]

i. e. Quick to understand.

So, in the *Revenger's Tragedy*, 1608:

“ Thou'rt a mad *apprehensive* knave,”

Again, in *Every Man out of his Humour*:

“ You are too quick, too *apprehensive*.”

In this sense it is now almost disused.

STEEVENS.

464. ———*forgetive,——*]

Forgetive from *forge* ; inventive, imaginative.

JOHNSON.

480. ———*kept by a devil ;———*]

It was anciently supposed that all the mines of gold, &c. were guarded by evil spirits.

STEEVENS.

———*till sack* commences it,———]

I believe, *till sack* gives it a beginning, brings it into action. The author of *The Revisal* would read *commerces* it.

STEEVENS.

It seems probable to me, that Shakspeare in these words alludes to the Cambridge *Commencement*; and in what follows to the Oxford *Act*: for by those different names our two universities have long distinguished the season, at which each of them gives to her respective students a complete authority to use those *hoards of learning*, which have entitled them to their several degrees in arts, law, physic, and divinity. TYRWHITT.

So, in the *Roaring Girl*, 1611:

“ Then he is held a freshman and a sot,

“ And never shall commence.”

Again, in *Pasquil's Fests, or Mother Bunch's Merriments*, 1604: “ A doctor that was newly commenst at Cambridge,” &c.

Again, in *Have with you to Saffron Walden, or Gabriel Harvey's Hunt is Up*, 1596: “ Commence, commence I admonish thee, thy merits are ripe for it, and there have been doctors of thy facultie.” STEEVENS.

494. ——— *I have him already tempering, &c.]* A very pleasant allusion to the old use of sealing with soft wax. WARBURTON.

This custom is likewise alluded to in *Any Thing for a quiet Life*, 1625, a comedy, by Middleton:

“ You must temper him like wax, or he'll not seal.”

Again, in *Your Five Gallants*, by Middleton, no date:

“ Fetch a pennyworth of soft wax to seal letters.”

Again,

Again, in Chaucer's *Marchante's Tale*, v: 9304:

“Right as men may warm *wax with handes plie*.”

STEEVENS.

501. *Our navy is address'd,——]* i. e. Our navy is ready, prepared. So in *Henry V*.

“——for our march we are *address'd*.”

529. *He hath a tear for pity, and a hand, &c.]* So, in our author's *Lover's Complaint*:

“His qualities were beauteous as his form,

“For maiden-tongu'd he was, and thereof free;

“Yet, *if men moved him*, was he such a storm

“As oft 'twixt May and April is to see,

“When winds breathe sweet, unruly though they be.”

MALONE.

532. ——humorous *as winter*,——] That is, changeable as the weather of a winter's day. Dryden says of Almanzor, that he is *humorous* as wind.

JOHNSON.

So, in the *Spanish Tragedy*, 1607:

“You know that women oft are *humorous*.”

Again, in *Cynthia's Revels*, by Ben Jonson:

“——A nymph of a most wandering and giddy disposition, *humorous as the air*,” &c.

Again, in the *Silent Woman*:

“——as proud as May, and as *humorous* as April.”

STEEVENS.

A *winter's* day has generally too decided a character to admit Dr. Johnson's interpretation, without some

licence; a licence, however, which our author has perhaps taken. MALONE.

533. ———congealed in the spring of day,] Alluding to the opinion of some philosophers, that the vapours being congealed in the air by cold (which is most intense towards the morning), and being afterwards rarefied and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *flaws*. WARBURTON

So, Ben Jonson, in *The Case is Alter'd*:

“ Still wrack’d with winds more foul and contrary

“ Than any northern gust, or southern *flaw*.”

Again, in *Arden of Feversham*, 1592:

“ And saw a dreadful southern *flaw* at hand.”

Chapman uses the word in his translation of *Homer*; and, I believe, *Milton* has it in the same sense.

STEEVENS.

546. *as aconitum*,——] The old writers employ the Latin word instead of the English one, which we now use.

So, in Heywood’s *Brazen Age*, 1613:

“ ———till from the foam

“ The dog belch’d forth, strong *aconitum* sprung.”

Again,

“ With *aconitum* that in Tartar springs.”

STEEVENS.

———rash *gun-powder*.] *Rash* is quick, violent, sudden. This representation of the prince is a natural

ral picture of a young man whose passions are yet too strong for his virtues. JOHNSON.

563. ———his affections——] His passions; his inordinate desires. JOHNSON.

571. *But to be known and hated*——] A parallel passage occurs in Terence :

“——quo modo adoloscentulus

“Meretricum ingenia et mores posset noscere,

“Mature ut cum cognorit perpetuo oderit.”

ANONYMOUS.

577. *'Tis seldom, when the bee, &c.*] As the bee having once placed her comb in a carcase, stays by her honey, so he that has once taken pleasure in bad company, will continue to associate with those that have the art of pleasing him. JOHNSON.

588. ———in his particular.] We should read, I think, in *this* particular; that is, in this detail, in this account, which is minute and distinct. JOHNSON.

His is used for *its*, very frequently in the old plays. The modern editors have too often made the change; but yet it should be remembered, that by repeated changes the history of a language will be lost.

STEEVENS.

——in his particular.] That is the detail contained in the letter, with which prince John doth kiss his father's hand. See the context. HENLEY.

618. *Hath wrought the mure,*] *i. e.* The wall.

POPE.

Wrought it thin, is made thin by gradual detriment.
Wrought is the preterite of *work*.

Mure is a word used by Heywood in his *Brazen Age*, 1613 :

“ ‘Till I have scal’d these *mures*, invaded Troy.”

Again, in his *Golden Age*, 1611 :

“ Girt with a triple *mure* of shining brass.”

Again, in his *Iron Age*, 2d Part, 1632 :

“ Through *mures* and counter-*mures* of men and steel.”

The same thought occurs in Daniel’s *Civil Wars*, &c. b. 4.

Daniel is likewise speaking of the sickness of K. Henry IV.

“ As that the *walls worn thin*, permit the mind

“ *To look out thorow* and his frailties find.”

The first edition of Daniel’s poem is dated earlier than this play of Shakspeare.

Waller has the same thought :

“ The soul’s dark cottage, batter’d and decay’d,

“ Let’s in the light thro’ chinks which time has made.”

STEEVENS.

620. *The people fear me ;——]* i. e. Make me afraid.

WARBURTON.

621. *Unfather’d heirs,——]* That is equivocal births ; animals that had no animal progenitors ; productions not brought forth according to the stated laws of generation.

JOHNSON.

622. *The seasons change their manners ;——]* This is

is finely expressed : alluding to the terms of *rough* and *harsh*, *mild* and *soft*, applied to weather.

WARBURTON.

624. *The river hath thrice flow'd,——*] This is historically true. It happened on the 13th of October 1411.

JOHNSON.

633. *Unless some dull and favourable hand
Will whisper music to my weary spirit.*

So, in the old anonymous *Henry V* :

“ ——Depart my chamber,

“ And cause some music to rock me asleep.”

STEEVENS.

636. *Set me the crown upon my pillow here.*] It is still the custom in France to place the crown on the king's pillow when he is dying.

Holinshed, p. 541. speaking of the death of king Henry IV. says,——“ During this his last sickness, he caused his crowne, (as some write) to be set on a pillow at his bed's head, and suddenlie his pangs so sore troubled him, that he laie as though all his vitall spirits had beene from him departed. Such as were about him, thinking verilie that he had beene departed, covered his face with a linen cloth.

“ The prince his sonne being hereof advertised, entered into the chamber, tooke awaie the crowne and departed. The father being suddenlie revived out of that trance, quicklie perceived the lack of his crowne ; and having knowledge that the prince his sonne had taken it awaie, caused him to come before his presence, requiring of him what he meant so to misuse himselfe.

The

The prince with a good audacitie answered, Sir, to mine, and all men's judgments you seemed dead in this world, and therefore I as your next heire apparent took that as mine owne, and not as yours. Well, fair sonne, (said the king with a great sigh) what right I had to it, God knoweth. Well, (said the prince) if you die king, I will have the garland, and trust to keepe it with the sword against all mine enemies, as you have doone; &c." STEEVENS.

657. —the ports of slumber—] are the gates of slumber. So, in *Timon*:

“ —Our uncharged *ports*.”

So, in Ben Jonson's 80th Epigram:

“ The *ports* of death are sins—.”

Ports is the ancient military term for gates.

STEEVENS.

660. —homely biggen bound,] A kind of cap, at present worn only by children; but so called from the cap worn by the Beguines, an order of nuns.

So, in *Monsieur Thomas*, by Beaumont and Fletcher, 1639:

“ —were the devil sick now,

“ His horns saw'd off, and his head bound with a *biggin*.”

Again, in Ben Jonson's *Volpone*:

“ Get you a *biggin* more, your brains break loose.”

STEEVENS.

669. —this golden rigol—] *Rigol* means a circle. I know not that it is used by any author but

but Shakspeare, who introduces it likewise in his *Rape of Lucrece*:

“ About the mourning and congealed face

“ Of that black blood, a watry *rigol* goes.”

STEEVENS.

702. —sleeps—] The quarto reads *sleep*.

MALONE.

708. —tolling *from every flower*] This speech has been contracted, dilated, and put to every critical torture, in order to force it within the bounds of metre, and prevent the admission of hemistichs. I have restored it without alteration, but with those breaks which appeared to others as imperfections. The reading of the quarto is *tolling*. The folio reads *culling*. *Tolling* is taking toll.

STEEVENS.

713. *Yield his engrossments*—] His accumulations.

JOHNSON.

715. —determined—] i. e. *ended*; it is still used in this sense in legal conveyances.

REED.

737. —seal'd up my expectation:] Thou hast confirmed my opinion.

JOHNSON.

742. —half an hour of my life.] It should be remembered that Shakspeare uses the same words alternately as monosyllables and dyssables. Mr. Rowe, whose ear was accustomed to the utmost harmony of numbers, and who, at the same time appears to have been little acquainted with our poet's manner, first added the word *frail*, to supply the syllable which he conceived to be wanting. The quarto writes the word —*hower*, as it was anciently pronounced.

So,

So, Ben Jonson, in the *Case is alter'd*, 1609:

“By twice so many *howers* as would fill

“The circle of a year.”

The reader will find many more instances, in the soliloquy of *K. Henry VI.* P. 3. act ii. scene 5.

STEEVENS.

762. *England shall double gild his treble guilt* ;] How much this play on words was admired in the age of Shakspeare, appears from the most ancient writers of that time, who frequently indulged themselves in it. So, in Marlow's *Hero and Leander*, 1637:

“And as amidst the enamour'd waves he swims,

“The god of gold a purpose *guilt* his limbs,

“That, this word *guilt* including double sense,

“The double *guilt* of his incontinence

“Might be express'd.”

Again, in *Acolastus his Afterwit*, a poem by S. Nicholson, 1600:

“O sacred thirst of gold, what can'st thou not?—

“Some terme thee *gilt*, that every soule might
reade

“Even in thy name thy *guilt* is great indeede.”

MALONE.

769. ———when riot is thy care?] i. e. *Curator*. A bold figure. So Eumæus is stiled by Ovid, Epist. i.

“———*immundæ cura fidelis haræ.*”

TYRWHITT.

One cannot help wishing Mr. Tyrwhitt's elegant explanation to be true; yet I doubt whether the poet
meant

meant to say more than—What wilt thou do, when riot is *thy regular business and occupation?* MALONE.

780. *Let me no more, &c.*] This is obscure in the construction, though the general meaning is clear enough. The order is, *this obedience which is taught this exterior bending by my duteous spirit; or this obedience which teaches this exterior bending to my inwardly duteous spirit.* I know not which is right. JOHNSON.

781. *—true—*] Is loyal. JOHNSON.

796. *—in med'cine potable:*] There has long prevailed an opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it. Some have pretended to make *potable* gold, among other frauds practised on credulity. JOHNSON.

So, in the character of the *Doctor of Physicke*, by Chaucer, late edit. v. 446.

“For *gold in phisike* is a cordial.” STEEVENS.

That *gold* may be made potable, is certain, notwithstanding Dr. Johnson's incredulity. The process is inserted in the Abbé Guénée's incomparable work, intitled *Lettres de Quelques Juifs à M. De Voltaire*, 5th edit. vol. i. p. 416. a work which every person unacquainted with, will be glad to be referred to.

HENLEY.

823. *—soil—*] Is spot, dirt, turpitude, repoach.

JOHNSON.

829. *Wounding supposed peace:*] *Supposed* for counterfeited, imagined, not real. JOHNSON.

829.

829. ——— *all these bold fears,*] *These bold fears are these audacious terrors.* To *fear* is often used by Shakspeare for *to fright*. STEEVENS.

833. ——— *for what in me was purchas'd,*] *Purchased* seems to be here used in its legal sense, as opposed to an acquisition by descent. MALONE.

Purchased may here mean *stolen*. *Purchase* was the term among *Falstaff's* companions for *robbery*. Bolingbroke, however, *purchased* (in its obvious and common acceptation) his crown at the expence of loyalty and justice. STEEVENS.

835. ——— *successively.*] By order of succession. Every usurper snatches a claim of hereditary right as soon as he can. JOHNSON.

838. *And all thy friends,*————] Should not we read?—

And all my friends.—— TYRWHITT.

844. *To lead out many to the Holy Land;*] As plausible as this reading is, it is corrupt. Shakspeare, I think, wrote:

To lead our many—our many, or meiny, i. e. our people. WARBURTON.

As plausible as this emendation is, I think it wrong. The sense is: *Of those who assisted my usurpation, some I have cut off, and many I intended to lead abroad.* This journey to the Holy Land, of which the king very frequently revives the mention, had two motives, religion and policy. He durst not wear the ill-gotten crown

crown without expiation ; but in the act of expiation he contrives to make his wickedness successful.

JOHNSON.

845. *Lest rest, and lying still, might make them look
Too near into my state.*] The expedition that Cæsar meditated against the Parthians, immediately before his death, has been ascribed to the same apprehension which dictated to Henry a journey to the Holy Land :

“ Invidiæ stimulos ergo ut lenire furentes,
“ *Et capiti insidias, quas maturare quietem*
“ *Non nescit, Cæsar factis avertere possit,*
“ *Nec non externo maculas abstergere bello*
“ *Civilis, cum jam Crassi vindicta perisset,*
“ *Debita jamdudum Latio, jussu ille Senatûs,*
“ *(Ne patrum imminui videatur sacra potestas)*
“ *Decretoque togæ, mandari Parthica bella*
“ *Suppliciter petiit.*” *Supplem. Lucani. lib. vii.*

MALONE.

852. *How I came, &c.*] This is a true picture of a mind divided between heaven and earth. He prays for the prosperity of guilt, while he deprecates its punishment.

JOHNSON.

870. *Laud be to God!—even there my life must end.*] “ At length he recovered his speech, and understanding, and perceiving himselfe in a strange place, which he knew not, he willed to know if the chamber had anie particular name ; whereunto answer was made, that it was called Jerusalem. Then said the king ;

K

Lauds

Lauds be given to the Father of Heaven, for now I knowe that I shall die here in this chamber, according to the prophesie of me declared, that I should depart this life in Jerusalem. Holinshed, p. 541.

STEEVENS.

ACT V.

Line 1. *By cock and pye,——*] This adjuration, which seems to have been very popular, is used in *Soliman and Perseda*, 1599: “By cock and pie and mousefoot;” as well as by Shakspeare in *The Merry Wives of Windsor*. Ophelia likewise says:

“——By cock they are to blame.”

Cock is only a corruption of the Sacred Name, as appears from many passages in the old interludes, *Gammer Gurton's Needle*, &c. viz. *Cocks-bones*, *cocks-wounds*, by *cock's mother*, and some others. The *pie* is a table or rule in the old Roman offices, shewing, in a technical way, how to find out the service which is to be read upon each day. What was called *The Pie* by the clergy before the Reformation, was called by the Greeks Πινξ, or the Index. Though the word Πινξ, signifies a plank in its original, yet in its metaphorical sense it signifies σανὶς ἐζωγραφημένη, a painted table
or

or picture; and because indexes or tables of books were formed into square figures, resembling pictures or painters' tables, hung up in a frame, these likewise were called Πίνακες, or, being marked only with the first letter of the word, Πί's or *Pies*. All other derivations of the word are manifestly erroneous.

In a second preface *Concerning the Service of the Church*, prefixed to the Common Prayer, this table is mentioned as follows: —“Moreover the number and hardness of the rules called the *Pie*, and the manifold changes,” &c. RIDLEY.

Again, in *Wily Beguiled*:

“Now by *cock and pie* you never spake a truer word in your life.”

Cock's body, cock's passion, &c. occur in the old morality of *Hycke Scorne*.

Again, in the *Two Angry Women of Abington*, 1599:

“Merry go sorry, *cock and pie*, my hearts.”

In the *Puritan Widow*, 1605, there is a scholar of the name of *Pye-board*.

A printing-letter of a particular size, called the *pica*, was probably denominated from the *pie*, as the *brevier*, from the *breviary*, and the *primer* from the *primer*. STEEVENS.

3. *I will not excuse you, &c.* The sterility of Justice Shallow's wit is admirably described, in thus making him, by one of the finest strokes of nature, so often vary his phrase, to express one and the same thing, and that the commonest. WARBURTON.

10. William cook, *bid him come hither.*] It appears from this instance, as well as many others, that anciently the lower orders of people had no surnames, but in their stead were content to adopt the titles of their several professions. The *cook* of *William Canynge*, the *royal merchant of Bristol*, lies buried there under a flat stone, near the monument of his master, in the beautiful church of St. Mary Redcliffe. On this stone are represented the ensigns of his trade, a skimmer and a knife. His epitaph is as follows: *Hic jacet WILLMS COKE quondam serviens WILLMⁱ CANYNGES mercatoris villæ Bristoll; cujus animæ propitiatur Deus.* Lazarillo, in the *Woman Hater* of Beaumont and Flether, expresses a wish to have his tomb adorned in a like manner:

“ ———for others’ glorious shields,

“ Give me a voider; and above my hearse,

“ For a trutch sword, my *naked knife* stuck up.”

STEEVENS.

12. ———*those precepts cannot be serv’d:—*] *Precept* is a justice’s warrant. To the offices which Falstaff gives Davy in the following scene, may be added that of justice’s clerk. Davy has almost as many employments as Scrub in *The Stratagem*. JOHNSON.

30. ———*A friend i’ the court, &c.*] So, in Chaucer’s *Romaunt of the Rose*, 1540:

“ Friendship is more than cattell,

“ For frende in courte aie better is,

“ Than peny is in purse, certis,”

STEEVENS.

64. ———*bearded hermit's staves*———] He had before called him the starved justice. His want of flesh is a standing jest. JOHNSON.

65. ———*master Shallow*.] *Shallow's* folly seems to have been almost proverbial. So, in Decker's *Satiromastix*, 1600 :

“ ———We must have false fires to amaze these spangle babies, these true heirs of master *Justice Shallow*. STEEVENS.

82. ———*two actions*)———] There is something humorous in making a spendthrift compute time by the operation of an action for debt. JOHNSON.

85. ———*fellow that never had the ache*———] *i. e.* a young fellow, one whose disposition to merriment, time and pain have not yet impaired. JOHNSON.

127. ———*impartial conduct*———] Thus the quartos. The folio reads—*imperial*. STEEVENS.

129. *A ragged and forestall'd remission*.—] *Ragged* has no sense here. We should read :

A rated and forestall'd remission.

i. e. A remission that must be sought for, and bought with supplication. WARBURTON.

Different minds have different perplexities. I am more puzzled with *forestall'd* than with *ragged*; for *ragged*, in our author's licentious diction, may easily signify beggarly, mean, base, ignominious; but *forestall'd* I know not how to apply to *remission* in any sense primitive or figurative. I should be glad of another word, but cannot find it. Perhaps by *forestall'd remission*, he

may mean a pardon begged by a voluntary confession of offence, and anticipation of the charge.

JOHNSON.

137. *Brothers, you mix your sadness with some fear ;
This is the English, not the Turkish court :
Not Amurath an Amurath succeeds,*

But Harry Harry :] Amurath the Third (the sixth Emperor of the Turks) died on January the 18th 1595-6. The people being generally disaffected to Mahomet, his eldest son, and inclined to Amurath, one of his younger children, the Emperor's death was concealed for ten days by the Janizaries, till Mahomet came from Amasia to Constantinople. On his arrival he was saluted Emperor, by the great Bassas, and others his favourers ; “ which done, (says Knolles) he presently after caused all his brethren to be invited to a solemn feast in the court ; whereunto they, yet ignorant of their father's death, came cheerfully, as men fearing no harm : but, being come, *were there all most miserably strangled.*” It is highly probable that Shakspeare here alludes to this transaction ; which was pointed out to me by the Rev. Dr. Farmer.

This circumstance, therefore, may fix the date of this play subsequently to the beginning of the year 1596 : —and perhaps it was written while this fact was yet recent.

MALONE.

138. — *not the Turkish court ;]* Not the court where the prince that mounts the throne puts his brothers to death.

JOHNSON.

161. ———*Was this easy?*] *i. e.* Was this not grievous? Shakspeare has *easy* in this sense elsewhere.

JOHNSON.

170. *And struck me in my very seat of judgment;*] I do not recollect that any of the editors of our author have thought this remarkable passage worthy of a note. The chief justice, in this play, was Sir William Gascoigne, of whom the following memoir may be as acceptable as necessary:

While at the bar, Henry of Bolingbroke had been his client; and upon the decease of John of Gaunt, by the above Henry, his heir, then in banishment, he was appointed his attorney, to sue in the court of Wards the livery of the estates descended to him. Richard II. revoked the letters patent for this purpose, and defeated the intent of them, and thereby furnished a ground for the invasion of his kingdom by the heir of Gaunt; who becoming afterwards Henry IV. appointed Gascoigne chief justice of the King's Bench in the first year of his reign. In that station Gascoigne acquired the character of a learned, an upright, a wise and an intrepid judge. The story so frequently alluded to of his committing the prince for an insult on his person, and the court wherein he presided, is thus related by Sir Thomas Elyot, in his book entitled the Governour: “The moste renowned prince king Henry the fyfte, late kynge of Englande, durynge the lyfe of his father, was noted to be fiers and of wanton courage: it hapned, that one of his
servantes,

seruantes, whom he well fauoured, was for felony by him committed, arraigned at the kynges benche: whereof the prince being aduertised, and incensed by lyghte persones aboute him, in furious rage came hastily to the barre, where his seruante stode as a prisoner, and commaunded hym to be vngyued and set at libertie: whereat all men were abashed, reserved the chiefe Justice, who humbly exorted the prince to be contented, that his seruant mought be ordred, accordyng to the aunciente lawes of this realme: or if he wolde haue hym saued from the rigour of the lawes, that he shulde opteyne, if he moughte, of the kynge his father, his gracious pardon, wherby no lawe or justyce shulde be derogate. With whiche answer the prince nothyng appeased, but rather more inflamed, endeuored him selfe to take away his seruant. The iuge considering the perillous example, and inconuenience that mought therby insue, with a valyant spirite and courage, commaunded the prince vpon his alegeance, to leave the prisoner, and depart his way. With which commaundment the prince being set all in a fury, all chafed and in a terrible maner, came vp to the place of iudgement, men thynking that he wold haue slayne the iuge, or haue done to hym some damage; but the iuge sittynge styll without mouing, declaring the maiestie of the kynges place of iugement, and with an assured and bolde countenance, had to the prince, these wordes followyng:—

“ Syr,

“ Syr, remembre yourselfe, I kepe here the place
 “ of the kyng your souerein lorde and father, to
 “ whom ye owe double obedience, wherefore este-
 “ soones in his name, I charge you desyste of your
 “ wylfulnes and vnlawfull enterprise, & from hense-
 “ forth give good example to those, whych hereafter
 “ shall be your propre subjectes. And nowe, for
 “ your contempte and disobedience, go you to the
 “ prysons of the kynges benche, whereunto I com-
 “ mytte you, and remayne ye there prysoner untill
 “ the pleasure of the kynge your father be further
 “ knowen.”

‘ With whiche wordes beinge abashed, and also
 wondrynge at the meruaylous grauitie of that wor-
 shypfulle justyce, the noble prince layinge his weapon
 aparte, doying reuerence, departed, and wente to the
 kynges benche, as he was commanded. Whereat his
 seruauntes disdaynyne, came and shewed to the kynge
 all the hole affaire. Whereat he awyles studyenge,
 after as a man all rauyshed with gladnesse, holdyng,
 his eien and handes vp towarde heuen, abraided, say-
 ing with a loude voice, “ O mercyfull God, howe
 “ moche am I, aboue all other men, bounde to your
 “ infinite goodnes, specially for that ye haue gyuen
 “ me a iuge, who feareth not to minister iustyce, and
 “ also a sonne, who can suffre semblably, and obeye
 “ iustyce?”

And here it may be noted, that Shakspeare has
 deviated from history in bringing the Chief Justice
 and

and Henry V. together, for it is expressly said by Fuller, in his *Worthies in Yorkshire*, and that on the best authority, that Gascoigne died in the life-time of his father, viz. on the first day of November, 14 Henry IV. See Dugd. Origines Juridic. in the Chronica Series, fol. 54, 56. Neither is it to be presumed but that this laboured defence of his conduct is a fiction of the poet: and it may justly be inferred from the character of this very able lawyer, whose name frequently occurs in the year-book of his time, that, having had spirit and resolution to vindicate the authority of the law, in the punishment of the prince, he disdained a formal apology for an act that is recorded to his honour. SIR J. HAWKINS.

In the foregoing account of this transaction, there is no mention of the prince's having *struck* Gascoigne, the chief justice.

Holinshed, however, speaking of th ewanton pastime in which he passed his youth, says, that “where on a time hee *stroke the chiefe justice on the face with his fiste*, for emprisoning one of his mates, he was not only committed to straighte prison himselfe by the sayde chiefe justice, but also of his father putte out of the privie counsell, and banished the courte.” Holinshed has here followed Hall.

Our author (as an anonymous critick has observed) might have found the same circumstances in the old play of *King Henry V.* MALONE.

177. *To trip the course of law,——]* To defeat
the

the process of justice; a metaphor taken from the act of tripping a runner. JOHNSON.

180. *And mock your workings in a second body.*] To treat with contempt your acts executed by a representative. JOHNSON.

182. *—and propose a son:] i. e.* Image to yourself a son, contrive for a moment to think you have one. So in *Titus Andronicus*:

“*—a thousand deaths I could propose.*”

STEEVENS.

187. *—so silencing your son:—]* The old copies read:

—soft silencing your son.

STEEVENS.

189. *—in your state,]* In your regal character and office, not with the passion of a man interested, but with the impartialty of a legislator. JOHNSON.

202. *—You did commit me, &c.]* So in the play on this subject, antecedent to that of Shakspeare.

“You sent me to the Fleet; and for revengement,

“I have chosen you to be the protector

“Over my realm.”

STEEVENS.

205. *—remembrance,—]* That is, admonition.

JOHNSON.

213. *My father is gone wild,—]* The meaning seems to be—My *wild* dispositions have ceased on my father's death, and being now as it were buried in his tomb, he and wildness are interred in the same grave.

A pas-

A passage in *K. Henry V.* act i. scene i. very strongly confirms the reading of the text :

“ The courses of his youth promis’d it not :

“ The breath no sooner left his father’s body,

“ But that his *wildness*, mortified in him,

“ Seem’d to *die too*.”

So, in *K. Henry VIII.*

“ And when old time shall lead him to his end,

“ Goodness and he fill up one monument.”

A kindred thought is found in the *Two Gentlemen of Verona* :

“ And so suppose am I ; for in this grave

“ Assure thyself my love is buried.” MALONE.

215. ———*sadly I survive.*] *Sadly* is the same as soberly, seriously, gravely. *Sad* is opposed to *wild*.

JOHNSON.

222. ———*the state of floods,*] *i. e.* The assembly, or general meeting of the *floods* : for all rivers, running to the sea, are there represented as holding their sessions. This thought naturally introduced the following :

Now call we our high court of parliament.

WARBURTON.

238. ———*a dish of carraways, &c.*] A comfit or confection so called in our author’s time. A passage in *De Vigneul Marville’s Melanges de Histoire et de Litt.* will explain this odd treat : “ Dans le dernier siecle ou l’on avoit le goût delicat, on ne croioit pas pouvoir vivre sans Dragées. Il n’étoit fils de bonne mere, qui n’eut

n'eut son Dragier ; et il est reporté dans l'histoire du duc de Guise, que quand il fut tué à Blois il avoit son Dragier à la main." WARBURTON.

Mr. Edwards has diverted himself with this note of Dr. Warburton's, but without producing a happy illustration of the passage. The dish of *carraways* here mentioned was a dish of apples of that name.

GOLDSMITH.

Whether Dr. Warburton, Mr. Edwards, or Dr. Goldsmith is in the right, I cannot determine, for the following passage in Decker's *Satiromastix* leaves the question undecided :

" By this handful of *carraways* I could never abide to say grace."

" —by these *comfits* we'll let all slide."

" By these *comfits* and these *carraways* : I warrant it does him good to swear."——

" —I am glad, lady Petulate, by this *apple*, that they please you."

That *apples*, *comfits* and *carraways*, at least were distinct things, may be inferred from the following passage in the old bl. let. interlude of the *Disobedient Child*, no date :

" What running had I for *apples* and nuttes,

" What callying for biskettes, *cumfettes* and *carrawaies*."

In *How to chuse a Good Wife from a Bad*, 1630 :

" For apples *carrawaies*, and cheese."

There is a *pear*, however, called a *carraway*, which

L

may

may be corrupted from *caillouel*, Fr. So in the French *Roman de la rose* :

“ Ou la poir de *caillouel*.”

Chaucer, in his version of this passage, says :

“ With *calewies*,” &c.

STEEVENS.

It would be easy to prove by several instances, that *carraways* were generally part of the desert in Shakspeare's time. See particularly *Murrell's Cookery*, &c. A late writer however asserts that *carraways* is the name of an *apple* as well known to the *natural* inhabitants of Bath as *nonpareil* is in London, and as generally associated with golden pippins. He observes also, that if Shakspeare had meant *comfits* he would have said, “ a dish of last year's pippins with *carraways*.” — With a dish, &c. clearly means something distinct from the pippins. *Jackson's Thirty Letters*. 8vo. vol. ii. p. 42. REED.

247. — By the mass, —]

“ In elder's time, as ancient custom was,

“ Men swore in weighty causes *by the masse* ;

“ But when the *masse* went down (as others note)

“ Their oathes were, by the crosse of this same groat,” &c.

Springs for Woodcocks, a collection of epigrams, 1606, Ep. 221. STEEVENS.

253. This very natural character of *Justice Silence* is not sufficiently observed. He would scarcely speak a word before, and now there is no possibility of stopping his mouth. He has a *catch* for every occasion :

When

When flesh is cheap, and females dear.

Here the double sense of the word *dear* must be remembered.—*Ever among* is used by Chaucer in the *Romant of the Rose*:

“*Ever among* (sothly to saine)

“*I suffre note and mochil paine.*” FARMER.

261. ———*Proface*———] Italian from *profaccio*; *i. e.*
much good may it do you. HANMER.

Sir Thomas Hanmer (says Dr. Farmer) is right, yet it is no argument for his author's Italian knowledge.

Old Heywood, the epigrammatist, addressed his readers long before:

“Readers, reade this thus; for preface, *proface*,

“Much good may it do you,” &c.

So, Taylor the water-poet, in the title of a poem prefixed to his *Praise of Hempseed*:

“A preamble, preatrot, preagallop, preapace, or preface, and *proface*, my masters, if your stomach serve.”

Decker, in his comedy, *If this be not a good play the Devil is in it*, makes Shackle-soule, in the character of Friar Rush, tempt his brethren “with choice of dishes:”

“To which *proface*: with blythe lookes sit yee.”

I am still much in doubt whether there be such an Italian word as *profaccio*. Baretti has it not, and it is more probable that we received it from the French; *proface* being a colloquial abbreviation of the phrase.

—*Bon prou lour face, i. e.* Much good may it do them.
See Cotgrave, in voce *Prou*.

To these instances produced by Dr. Farmer, I may add one more from *Springs for Woodcocks*, a collection of epigrams, 1606, Ep. 110.

“*Proface*, quoth Fulvius, fill us t’other quart.”

And another from Heywood’s *Epigrams*:

“I came to be merry, wherewith merrily

“*Proface*. Have among you,” &c.

Again, in Stowe’s *Chronicle*, p. 538: “—the cardinall came in booted and spurred, all sodainly amongst them, and bade them *proface*.” STEEVENS.

So, in Nashe’s *Apologie for Pierce Penniless*, 1593:

“A preface to courteous minds—as much as to say *proface*, much good may it do you! would it were better for you!”

Sir Thomas Hanmer, as an ingenious friend observes to me, was mistaken in supposing *profaccio*, a regular Italian word, the proper expression being *buon pro vi faccia*, much good may it do you! *Profaccia* is however a *cant* term used by the common people in Italy, though it is not inserted in the best Italian dictionaries,

MALONE.

265. —[*the heart’s all.*] *i. e.* the intention with which the entertainment is given. The humour consists in making Davy act as master of the house.

JOHNSON.

266. —[*my wife has all;*] Dr. Farmer very acutely observes, that we should read—“my wife’s *as all*,”

i. e.

i. e. as all women are. This affords a natural introduction to what follows. STEEVENS.

267. 'Tis merry in hall, when beards wag all.] Mr. Warton, in his *Hist. of English Poetry*, observes, that this rhyme is found in a poem by Adam Davie, called the *Life of Alexander*:

“Merry swithe it is in halle

“When the berdes waveth alle.” STEEVENS.

This song is mentioned by a contemporary author, “——which done, grace sayd, and the table taken up, the plate presently conveyed into the pantrie; the hall summons this consort of companions (upon payne to dyne with duke Humfrie, or to kisse the hare’s foot) to appear at the first call: where a song is to be sung, the under song or holding whereof is, *It is merrie in Haul where baerdes wags all. The Serving-man’s Comfort*,” 1598. Sign. c. Again, “it is a common proverbe *Its meary in Hall, whan Beardes wag all.*” *Breife Concepte of English Pollicye*, by William Stafford, 1581. Re-printed 1751, as a work of Shakspeare’s. REED.

268. And welcome merry Shrove-tide.] *Shrove-tide* was formerly a season of extraordinary sport and feasting. In the Romish church there was anciently a feast immediately preceding Lent, which lasted many days, called CARNISCAPIUM. See Carpentier in verb. Supp. Lat. Gloss. Du Cange. tom. I. p. 131. In some cities of France, an officer was annually chosen, called LE PRINCE D’AMOREUX, who presided over the sports of the youth for six days before Ash-Wednesday.

day. Ibid. verb. *Amoratus*, p. 195: and verb. *Cardinalis*, p. 818. Also verb. *Spinetum*, tom. iii. p. 848. Some traces of these festivities still remain in our universities. In the *Percy Household-Book*, 1512, it appears, “that the clergy and officers of Lord Percy’s chapel performed a play before his Lordship upon Shrowftewesday at night.” p. 345. T. WARTON.

274. ———*leather-coats*———] The apple commonly denominated russetine, in Devonshire is called the *buff-coat*. HENLEY.

285. *Fill the cup, &c.*] This passage has hitherto been printed as prose, but I am told that it makes a part of an old song, and have therefore restored it to its metrical form. STEEVENS.

291. ———*cavaleroes*———] This was the term by which an airy, splendid, irregular fellow was distinguished. The soldiers of king Charles were called Cavaliers, from the gait which they affected in opposition to the sour faction of the parliament.

JOHNSON.

305. *Do me right, &c.*] To do a man right and to do him reason, were formerly the usual expressions in pledging healths. He who drank a bumper, expected a bumper should be drank to his toast.

So, in Ben Jonson’s *Silent Woman*, Captain Otter says in the drinking scene:

“Ha’ you *done me right*, gentlemen?”

Again, in *The Bondman* by Massinger:

“These glasses contain nothing;——*do me right*,

“As ere you hope for liberty.” STEEVENS.

It

It was the custom of the good fellows in Shakspeare's days to drink a very large draught of wine, and sometimes a less palatable potation, on *their knees*, to the health of their mistress. He who performed this exploit was dubb'd a *knight* for the evening.

So, in the *Yorkshire Tragedy*, 1608:

“ They call it knighting in London, when they *drink upon their knees*.——Come follow me; I'll give you all the *degrees* of it in order.” MALONE.

306. ——*Samingo*.——] He means to say, *San Domingo*. HANMER.

Unless *Silence* calls *Falstaff* St. Dominic from his fatness, and means, like Dryden, to sneer at sacerdotal luxury, I can give no account of the word. In one of Nashe's plays, entitled, *Summer's last Will and Testament*, 1600, Bacchus sings the following catch:

“ Monsieur Mingo, for quaffing doth surpass
“ In cup, in can, or glass;
“ God Bacchus do me right
“ And dub me knight.

“ Domingo.”

Domingo is only the burthen of the song.

Again, in *The letting of Humours Blood in the head-vaine: which a new Morisco, daunced by seaven Satyres, upon the bottome of Diogenes Tubbe*.” 1600.

Epigram I.

“ Monsieur *Domingo* is a skilful man,
“ For much experience he hath lately got,
“ Proving

semper amicus, cui canimus—siccatis ante lagenis—fratres qui non curant nisi ventres.” Hence *Domingo* might (as Mr. Steevens remarks) become the burthen of a drinking song.

TOLLET.

In Marston's *Antonio and Mellida*, we meet with

“ Do me right, and dub me knight, *Ballurdo*.”

FARMER.

319. ———*but goodman Puff of Barson.*] A little before, William Visor of Wancot is mentioned. Woodmancot and Barton (says Mr. Edward's MSS.) which I suppose are these two places, and are represented to be in the neighbourhood of justice Shallow, are both of them in Berkeley hundred in Glostershire. This, I imagine, was done to disguise the satire a little; for Sir Thomas Lucy, who, by the coat of arms he bears, must be the real justice Shallow, lived at Charlecot near Stratford, in Warwickshire.

STEEVENS.

———*goodman Puff of Barson.*] *Barston* is a village in Warwickshire, lying between Coventry and Solihull.

PERCY.

Mr. Tollet has the same observation, and adds, that *Woncot* may be put for *Wolphmancote*, vulgarly *Ovencote*, in the same county. Shakspeare might be unwilling to disguise the satire too much, and therefore mentioned places within the jurisdiction of Sir Thomas Lucy.

STEEVENS.

332. *Let king Copehetua, &c.*] Lines taken from an old bombast play of *King Cophetua*; of whom we learn from Shakspeare, there were ballads too.

WARBURTON.

See

See *Love's Labour's Lost*.

JOHNSON.

333. ———*Scarlet and John*.] This scrap (as Dr. Percy has observed in the first volume of his *Reliques of ancient English Poetry*) is taken from a stanza in the old ballad of *Robin Hood and the Pinder of Wakefield*.

STEEVENS.

343. ———*Bezonian ? speak or die*.] So again Suffolk says in the 2d part of *Henry VI*.

“Great men oft die by vile Bezonians.”

It is a term of reproach, frequent in the writers contemporary with our poet. *Bisognoso*, a needy person; thence metaphorically, a base scoundrel. THEOBALD.

Nash, in *Pierce Pennyless his Supplication*, &c. 1595, says: “Proud lords do tumble from the towers of their high descents, and be trod under feet of every inferior *Besonian*.”

In *The Widow's Tears*, a comedy by Chapman, 1612, the primitive word is used:

“——spurn'd out by grooms, like a base *Besogno*.”

And again, in *Sir Giles Goosecap*, a comedy, 1606:

“——If he come like to your *Besogno*, you boor, so he be rich, they care not.”

STEEVENS.

350. ———fig me, like

The bragging Spaniard.] To *fig*, in Spanish *higas dar*, is to insult, by putting the thumb between the fore and middle finger. From this Spanish custom we yet say in contempt, “a fig for you.”

JOHNSON.

So,

So, in *The Shepherd's Slumber*, a song published in *England's Helicon*, 1614 :

“ With scowling browes their follies checke,

“ And so give them the *fig*,” &c. STEEVENS.

352. *What ! is the old king dead ?*

As nail in door ;—] This proverbial expression is oftener used than understood. The *door-nail* is the *nail* on which in ancient *doors* the knocker strikes. It is therefore used as a comparison to any one irrecoverably dead, one who has fallen (as Virgil says) *multa morte*, i. e. with abundant death, such as reiteration of strokes on the head would naturally produce. STEEVENS.

372. *Where is the life that late I led, &c.*] Words of an old ballad. WARBURTON.

The same has been already introduced in the *Taming of the Shrew*. STEEVENS.

374. *Enter hostess, &c.*] This stage direction in the quarto edit. of 1600, stands thus: *Enter Sincklo, and three or four officers*. And the name of *Sincklo* is prefixed to those speeches, which in the later editions are given to the *Beadle*. This is an additional proof that *Sincklo* was the name of one of the players. See the note on the *Taming of the Shrew*, act i. sc. i.

TYRWHITT.

378. *—whipping-cheer—*] So in Thomas Newton's *Herball to the Bible*, 8vo. 1587: “—in wedlocke all pensive sullenness and lowring cheer ought to be utterly excluded,” &c.

Again, in the ancient bl. let. ballad, entitled, *O, yes, &c.*

“ And if he chance to scape the rope,

“ He shall have *whipping-cheere*.” STEEVENS.

381. Nut-hook, &c.] It has been already observed on the *Merry Wives of Windsor*, that *nut-hooks* seem to have been in those times a name of reproach for a catch-poll. JOHNSON.

A *nut-hook* was, I believe, a person who stole linen, &c. out at windows by means of a pole with a hook at the end of it. Greene, in his *Arte of Coney-catching*, has given a very particular account of this kind of fraud; so that *nut-hook* was probably as common a term of reproach as rogue is at present. In an old comedy, entitled, *Match me in London*, 1631, I find the following passage——“She’s the king’s *nut-hook*, that when any filbert is ripe, pulls down the bravest boughs to his hand.”

Again, in the *Three Ladies of London*, 1584: “To go a fishing with a *cranke* through a window, or to set lime-twigs to catch a pan, pot, or dish.”

Again, in *Albumazar*, 1615:

“——picking of locks and *hooking* cloaths out of window.”

Again, in the *Jew of Malta*, by Marlowe, 1633:

“ I saw some bags of money, and in the night I

“ clamber’d up with my *hooks*.”

Hence, perhaps, the phrase *By hook or by crook*, which is as old as the time of Tusser and Spenser. The first

uses it in his husbandry for the month of March; the second in the 3d book of his *Faery Queene*. In the first volume of Holinshed's Chronicle, p. 183, the reader may find the cant titles bestowed by the vagabonds of that age on one another, among which are *hookers*, or anglers; and Decker, in the *Bell-man of London*, 5th edit. 1640, describes this species of robbery in particular.

STEEVENS.

389. ——*a dozen of cushions*——] *i. e.* to stuff her out, that she might counterfeit pregnancy. So in Massinger's *Old Law*:

“ I said I was with child, &c. Thou said'st it was a *cushion*,” &c.

Again, in Greene's *Disputation between a He Coney-catcher*, &c. 1592: “ ——to wear a *cushion* under her own kirtle, and to faine herself with child.”

STEEVENS.

393. ——*thou thin man in a censer!*] These old censers of thin metal had generally at the bottom the figure of some saint raised up with a hammer, in a barbarous kind of imbossed or chased work. The hunger-starved beadle is compared, in substance, to one of these thin-raised figures, by the same kind of humour that Pistol, in the *Merry Wives*, calls Slender a *laten bilboe*.

WARBURTON.

394. ——*blue bottle rogue!*——] A name, I suppose, given to the beadle from the colour of his livery.

JOHNSON.

Dr. Johnson is right with respect to the *livery*; but

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the

the allusion seems to be to the great *flesh fly*, commonly called a *blue bottle*. FARMER.

The same allusion is in *Northward Hoe*, 1607 :

“Now *blue-bottle*! what flutter you for, sea-pie?”

The serving men were anciently habited in *blue*; and this is spoken on the entry of one of them. It was natural for Doll to have an aversion to the colour, as a *blue gown* was the dress in which a strumpet did penance. So, in *The Northern Lass*, 1633 : —“let all the good you intended me be a lockram coif, a *blue gown*, a wheel, and a clean whip.” Mr. Malone confirms Dr. Johnson’s remark on the dress of the beadle, by the following quotation from *Michaelmas Term*, by Middleton, 1607: “And to be free from the interruption of *blue* beadles and other bawdy officers, he most politickly lodges her in a constable’s house.”

STEEVENS.

396. —half-kirtles.] Probably the dress of the prostitutes of that time. JOHNSON.

A *half-kirtle*, was perhaps the same kind of thing as we call at present a short-gown, or a bed-gown.—There is a proverbial expression now in use which may serve to confirm it. When a person is loosely dressed, they say—Such a one looks like a w—— in a bed-gown. See *Westward Hoe*, by Decker and Webster, 1612 : —“forty shillings I lent her to redeem two *half-silk kirtles*.”

STEEVENS.

The dress of the courtezans of the time confirms Mr. Steevens’s observation. So, in *Michaelmas Term*
by

by Middleton, 1607: "Dost dream of virginity now? remember a *loose-bodied* gown, wench, and let it go."

Again, in *SKIALETHEIA, or a shadow of truth in certain Epigrammes and Satires*, 1598:

"———my muse

"———keeps decorum to the times,

"To women's *loose gowns* suiting her loose rhimes."

MALONE.

See a note on act ii. l. 720. * * *.

403. ——*thou atomy, thou!*] *Atomy* for *anatomy*. *Atomy* or *otamy* is sometimes used by the ancient writers, where no blunder or depravation is designed.

So, in *Look about you*, 1600:

"For thee, for thee, thou *otamie* of honour,

"Thou worm of majesty."—— STEEVENS.

The preceding expression seems to confirm Mr. Steevens's explanation. But whether the *Otamies* of Surgeon's Hall were known at this time, may perhaps be questioned. *Atomy* is perhaps here the motes or atoms in the sun-beams, as the poet himself calls them, speaking of queen's Mab's chariot:

"Drawn with a beam of little *Atomies*."

Romeo and Juliet.
And *Otamie* of honour may very easily be so understood.

WHALLEY.

403. ——*you rascal!*] In the language of the forest, *lean deer* were called *rascal deer*.

STEEVENS.

406. *More rushes, &c.*] It has been already observ-

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ed,

ed, that, at ceremonial entertainments, it was the custom to strew the floor with rushes. *Caius de Ephemera*.
JOHNSON.

424. *It doth, it doth, it doth.*] The two little answers here given to Pistol, are transferred by Sir T. Hanmer to Shallow, the repetition of *it doth* suits Shallow best.
JOHNSON.

434. *'Tis all in every part.*] The sentence alluded to is :

“ ‘Tis all in all, and all in every part.”

And so doubtless it should be read. ‘Tis a common way of expressing one’s approbation of a right measure to say, *'tis all in all*. To which this fantastick character adds, with some humour, *and all in every part*; which both together, make up the philosophick sentence, and complete the absurdity of Pistol’s phraseology.

WARBURTON.

446. *God save thy grace, king Hal!—*] A similar scene occurs in the anonymous Henry V. Falstaff and his companions address the king in the same manner, and are dismissed as in this play of Shakspeare.

STEEVENS.

447. *—most royal imp of fame!*] The word *imp* is perpetually used by Ulpian Fulwell, and other ancient writers, for progeny :

“ And were it not thy royal *impe*

“ Did mitigate our pain,” &c.

Here Fulwell addresses Anne Boleyn, and speaks of the young Elizabeth.

Again,

Again, in *Claudius Tiberius Nero*, 1607 :

“ Young *imps* of honour.”

Imp-yn is a Welch word, and primitively signifies a sprout sucker. So, in the tragedy of *Darius*, 1603 :

“ Like th’ ancient trunk of some disbranched tree

“ Which Æol’s rage hath to confusion brought,

“ Disarm’d of all those *imps* that sprung from me,

“ Unprofitable stock, I serve for nought.”

Again, in Thomas Newton’s *Herball to the Bible*, 8vo. 1587, there is a chapter on “ shrubs, shootes, stippes, graffes, sets, sprigges, boughs, branches, twigs, yoong *imps*, spray, and buds. STEEVENS.

456. ———profane ;] In our author it often signifies *love of talk* without the particular idea now given it. So, in *Othello* : “ Is he not a *profane* and very liberal counsellor.” JOHNSON.

459. ———*know the grave doth gape*

For thee thrice wider than for other men :—

Reply not to me with a fool-born jest ;] Nature is highly touched in this passage. The king having shaken off his vanities, schools his old companion for his follies with great severity : he assumes the air of a preacher ; bids him fall to his prayers, seek grace, and leave gormandizing. But that word unluckily presenting him with a pleasant idea, he cannot forbear pursuing it. *Know, the grave doth gape for thee thrice wider, &c.* and is just falling back into Hal, by an humourous allusion to Falstaff’s bulk ; but he per-

ceives it immediately, and fearing Sir John should take the advantage of it, checks both himself and the knight, with

Reply not to me with a fool-born jest;

and so resumes the thread of his discourse, and goes moralizing on to the end of the chapter. Thus the poet copies nature with great skill, and shews us how apt men are to fall back into their old customs, when the change is not made by degrees, and brought into a habit, but determined of at once on the motives of honour, interest, or reason. WARBURTON.

471. *Not to come near our person by ten miles.*] Mr. Rowe observes, that many readers lament to see Falstaff so hardly used by his old friend. But if it be considered, that the fat knight has never uttered one sentiment of generosity, and with all his power of exciting mirth, has nothing in him that can be esteemed, no great pain will be suffered from the reflection, that he is compelled to live honestly, and maintained by the king, with a promise of advancement when he shall deserve it.

I think the poet more blameable for Poins, who is always represented as joining some virtues with his vices, and is therefore treated by the prince with apparent distinction, yet he does nothing in the time of action; and though after the bustle is over he is again a favourite, at last vanishes without notice. Shakspeare certainly lost him by heedlessness, in the multiplicity of

of his characters, the variety of his action, and his eagerness to end the play. JOHNSON.

The dismissal of Falstaff was founded on a historical fact. Stowe says, that “ K. Henry, after his coronation, called unto him all those young lords and gentlemen that were the followers of his young acts, to every one of whom he gave rich gifts; and then commanded, that as many as would change their manners, as he intended to do, should abide with him in his court; and to all that would persevere in their former like conversation, he gave express commandment, upon pain of their heads, never after that day to come in his presence.”

In the play of *Sir John Oldcastle* (with Shakspeare's name prefixed to it, 1600), *K. Henry V.* is made to enquire after his old companions, as if they were still carrying on their former occupations: “ Where the devil are all my old thieves? Falstaff, that villain, is so fat, he cannot get on's horse; but methinks Poins and Peto should be stirring hereabouts.” STEEVENS.

498. ———to the Fleet;] I do not see why *Falstaff* is carried to the *Fleet*. We have never lost sight of him since his dismissal from the king; he has committed no new fault, and therefore incurred no punishment; but the different agitations of fear, anger and surprize in him and his company, made a good scene to the eye; and our author, who wanted them no longer on the stage, was glad to find this method of sweeping them away. JOHNSON.

515. ——— *I heard a bird so sing,*] This phrase, which I suppose to be proverbial, occurs in the ancient ballad of *The Rising in the North*:

“ *I heare a bird sing in mine eare,*

“ *That I might either fight or flee.*” STEEVENS.

516. I fancy every reader, when he ends this play, cries out with Desdemona, “ O most lame and impotent conclusion !” As this play was not, to our knowledge, divided into acts by the author, I could be content to conclude it with the death of Henry the Fourth.

In that Jerusalem shall Harry die.

These scenes, which now make the fifth act of *Henry the Fourth*, might then be the first of *Henry the Fifth*; but the truth is, that they do unite very commodiously to either play. When these plays were represented, I believe they ended as they are now ended in the books; but Shakspeare seems to have designed that the whole series of action, from the beginning of *Richard the Second*, to the end of *Henry the Fifth*, should be considered by the reader as one work, upon one plan, only broken into parts by the necessity of exhibition.

None of Shakspeare’s plays are more read than the *First and Second Parts of Henry the Fourth*. Perhaps no author has ever in two plays afforded so much delight. The great events are interesting, for the fate of kingdoms depends upon them; the slighter occurrences are diverting, and except one or two, sufficiently probable; the incidents are multiplied with wonder-
ful

ful fertility of invention, and the characters diversified with the utmost nicety of discernment, and the profoundest skill in the nature of man.

The prince, who is the hero both of the comick and tragick part, is a young man of great abilities and violent passions, whose sentiments are right, though his actions are wrong ; whose virtues are obscured by negligence, and whose understanding is dissipated by levity. In his idle hours he is rather loose than wicked ; and when the occasion forces out his latent qualities, he is great without effort, and brave without tumult. The trifier is roused into a hero, and the hero again reposes in the trifier. This character is great, original, and just.

Percy is a rugged soldier, choleric and quarrelsome, and has only the soldier's virtues, generosity and courage.

But Falstaff unimitated, unimitable Falstaff, how shall I describe thee ? thou compound of sense and vice ; of sense which may be admired but not esteemed ; of vice which may be despised, but hardly detested. Falstaff is a character loaded with faults, and with those faults, which naturally produce contempt. He is a thief and a glutton, a coward and a boaster, always ready to cheat the weak, and prey upon the poor ; to terrify the timorous, and insult the defenceless. At once obsequious and malignant, he satirizes in their absence those whom he lives by flattering. He is familiar with the prince only as an agent of vice, but of this familiarity he

he is so proud, as not only to be supercilious and haughty with common men, but to think his interest of importance to the duke of Lancaster. Yet the man thus corrupt, thus despicable, makes himself necessary to the prince that despises him, by the most pleasing of all qualities, perpetual gaiety, by an unfailing power of exciting laughter, which is the more freely indulged, as his wit is not of the splendid or ambitious kind, but consists in easy scapes or sallies of levity, which make sport, but raise no envy. It must be observed, that he is stained with no enormous or sanguinary crimes, so that his licentiousness is not so offensive but that it may be borne for his mirth.

The moral to be drawn from this representation is, that no man is more dangerous than he that, with a will to corrupt, hath the power to please; and that neither wit nor honesty ought to think themselves safe with such a companion, when they see Henry seduced by Falstaff. JOHNSON.

THE EPILOGUE.

THIS Epilogue was merely occasional, and alludes to some theatrical transaction. JOHNSON.

Line 19. All the gentlewoman, &c.] The trick of influencing one part of the audience by the favour of the other, has been played already in the epilogue to *As You like It*. JOHNSON.

26. —and make you merry with fair Katharine of France:—] I think this is a proof that the French scenes in *Henry V.* however unworthy of our author, were really written by him. It is evident from this passage, that he had at this time formed the plan of that play; and how was *fair Katharine* to make the audience merry, but by speaking broken English? The conversation and courtship of a great princess, in the usual style of the drama, was not likely to afford any merriment.

TYRWHITT.

27. —where, for any thing I know, Falstaff shall die of a sweat, unless already he be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man.] I do not believe that there is any allusion here to the old play of *King Henry V.* in which there is a character called Sir John Oldcastle. Shakspeare, I think, meant only to say, that “Falstaff may perhaps die of his debaucheries in France, (having mentioned Falstaff’s *death*, he then with his usual licence uses the word in a metaphorical sense, adding,)—“unless he be already killed by *the hard* and unjust *opinions*” of those who imagined the knight’s character was intended as a ridicule on Sir John Oldcastle, the good Lord Cobham. This our author disclaims; reminding the audience, that there can be no ground for such a supposition. I call them (says he) *hard* and unjust *opinions*, “for Oldcastle was no debauchee, but a protestant martyr, and our Falstaff is not the man;” i. e. has no allusion whatsoever to him.

Shakspeare

Shakspeare seems to have been hurt at some report that his inimitable character (like the despicable buffoon of the old play already mentioned, whose dress and figure resembled that of Falstaff); was meant to throw an imputation on the memory of lord Cobham; which in the reign of so zealous a friend to the Protestant cause, as Elizabeth, would not have been easily pardoned, either at court, or by the people in general.

MALONE.

32. I wonder no one has remarked, at the conclusion of the Epilogue, that it was the custom of the old players, at the end of their performance, to pray for their patrons. Thus at the end of *New Custom* :

“ Preserve our noble Q. Elizabeth, and her council all.”

And in *Locrine* :

“ So let us pray for that renowned maid,” &c.

And in Middleton's *Mad World my Masters* : “ This shows like kneeling after the play ; I praying for my lord *Overmuch* and his good countess, our honourable lady and mistress.”

FARMER.

Thus at the end of Preston's *Cambyses* :

“ As duty binds us, for our noble queene let us pray,

“ And for her honourable council, the truth that they may use,

“ To practise justice, and defende her grace eche day ;

“ To maintaine God's word they may not refuse,

“ To correct all those that would her grace and
 grace’s laws abuse :

“ Beseeching God over us she may reign long,

“ To be guided by trueth and defended from
 wrong.”

“ Amen, q. Thomas Preston.”

So, at the end of *All for Money*, a morality, by T.
 Lupton, 1578 :

“ Let us pray for the queen’s majesty our sovereign
 governour,

“ That she may reign quietly according to God’s
 will,” &c.

Again, at the end of *Lusty Juventus*, a morality, 1561 :

“ Now let us make our supplications together,

“ For the prosperous estate of our noble and vir-
 tuous king,” &c.

Again, at the end of the *Disobedient Child*, an inter-
 lude by Thomas Ingeland, bl. let. no date :

“ Here the rest of the players come in, and kneel
 down altogyther, eche of them sayinge one of these
 verses :

“ And last of all to make an end,

“ O God to thee we most humbly praye

“ That to queen Elizabeth thou do sende

“ The lyvely pathe and perfect waye,” &c. &c.

Lastly, Sir John Harrington’s *Metamorphoses of Ajax*,
 1596, finishes with these words : “ But I will neither
 end with sermon nor prayer, lest some wags liken me
 to my L. () players, who when they have

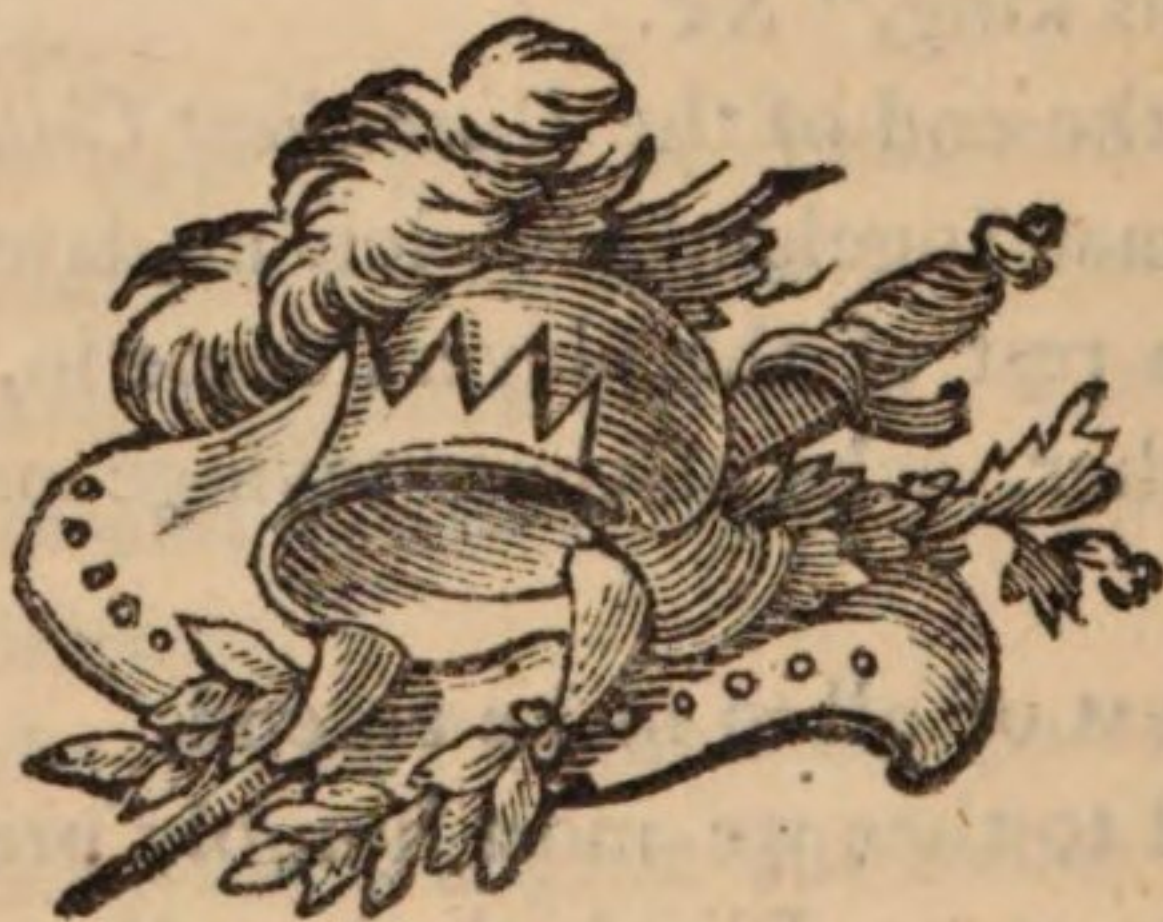
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ended

ended a baudie comedy, as though that were a preparative to devotion, kneele down solemnly, and pray all the companie to pray with them for their good lord and maister."

Almost all the ancient interludes I have met with, conclude with some solemn prayer for the king or queen, house of commons, &c. Hence perhaps the *Vivant Rex et Regina*, at the bottom of our modern play-bills. STEEVENS.

THE END.



THE HISTORY OF THE

12

REIGN OF KING CHARLES THE FIRST
BY WILLIAM SHAKESPEARE

IN FIVE ACTS

AS PERFORMED AT THE SWAN THEATRE

IN THE CITY OF LONDON

BY WILLIAM SHAKESPEARE

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SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

TWELFTH NIGHT.

WRITTEN BY

WILL. SHAKSPERE.

—*SIC ITUR AD ASTRA.*

VIRG.

L O N D O N :

Printed for, and under the Direction of,

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M D C C L X X X V I I .

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MDCCLXXVII.



*AN*NOTATIONS
UPON
TWELFTH NIGHT.

ACT I.

*Line 4. THAT strain again ;—it had a dying fall :
O, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing, and giving odour.—]* Among the

beauties of this charming similitude, its exact propriety is not the least. For, as a south wind, while blowing over a violet-bank, wafts away the odour of the flowers, it, at the same time, communicates its own sweetness to it ; so the soft affecting musick, here described, though it takes away the natural, sweet tranquillity of the mind, yet, at the same time, it communicates a new pleasure to it. Or, it may allude to

A ij

another

another property of musick, where the same strains have a power to excite pain or pleasure, as the state is in which it finds the hearer. WARBURTON.

Milton, in his *Paradise Lost*, b. iv. has very successfully introduced the image :

“ ———now gentle gales,

“ Fanning their odoriferous wings, dispense

“ Native perfumes, and whisper whence they stole

“ Those balmy spoils.”

STEEVENS.

6. ———*That breathes upon a bank of violets—*] Here Shakspeare makes the south steal odour from the violet. In his 99th *Sonnet* the violet is made the thief :

“ The forward violet thus did I chide :

“ Sweet thief, whence didst thou steal thy sweet that smells,

“ If not from my love’s breath ?” MALONE.

———*the sweet south,*] The old copy reads———*sweet sound*, which Mr. Rowe changed into *wind*, and Mr. Pope into *south*. STEEVENS.

12. *Of what validity and pitch soever,*] *Validity* is here used for *value*. MALONE.

14. ———*so full of shapes is fancy,*
That it alone is high-fantastical.] *High fantastical*, means *fantastical to the height*.

So, in *All’s Well that ends Well* :

“ My high-repeated blames

“ Dear sovereign, pardon me.” STEEVENS.

22. *That instant was I turn’d into a hart;*] This image evidently alludes to the story of Acteon, by which

which Shakspeare seems to think men cautioned against too great familiarity with forbidden beauty. Acteon, who saw Diana naked, and was torn in pieces by his hounds, represents a man, who indulging his eyes, or his imagination, with the view of a woman that he cannot gain, has his heart torn with incessant longing: an interpretation far more elegant and natural than that of Sir Francis Bacon, who, in his *Wisdom of the Ancients*, supposes this story to warn us against enquiring into the secrets of princes, by shewing, that those who know that which for reasons of state is to be concealed, will be detected and destroyed by their own servants. JOHNSON.

Thus, S. Daniel, *Sonnet V.* edit. 1623:

“ Whilst youth and error led my wandring mind,
“ And set my thoughts in heedless ways to
range ;

“ All unawares, a Goddesse chaste I finde,
“ (Diana like) to work my sudden change.

“ For her no sooner had mine eyes bewray’d,
“ But with disdainne to see me in that place,
“ With fairest hand, the sweet unkindest maid
“ Cast water-cold disdain upon my face ;

“ Which turn’d my sport into a hart’s despaire,
“ That still is chac’d, while I have any breath,

“ By my own thoughts, set on me by my faire ;

“ My thoughts (like hounds) pursue me to my death.
“ Those that I fostered of mine own accord,
“ Are made by her to murther thus their lord.”

ANONYMOUS, of Christ Church, Oxford.

27. *The element itself, till seven years hence,*] This is the reading of some modern editor. All the old copies read :

The element itself, till seven years *heat*——.

Might not our author have used *heat* for *heated*? The air, till it shall have been warmed by seven revolutions of the sun, shall not, &c.

So, in *King John* :

“ The iron of itself, though *heat* red hot——.”

Again, in *Macbeth* :

“ ——And this report

“ Hath so *exasperate* the king——.” MALONE.

34. *O, she that hath a heart of that fine frame,
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her !——]* Dr. Hurd observes,

that *Simo*, in the *Adrian* of *Terence*, reasons on his son's concern for *Chrysis* in the same manner :

“ Nonnunquam conlacrymabat : placuit tum id mihi,

“ Sic cogitabam : hic parvæ consuetudinis

“ Causa hujus mortem tam fert familiariter :

“ Quid si ipse amâsset ? quid mihi hic faciet patri ?”

——*the flock of all affections*——

So, in *Sidney's Arcadia* : “——has the *flock* of unspeakable virtues.” STEEVENS.

39. These *sovereign thrones*,——] We should read—three *sovereign thrones*. This is exactly in the manner

manner of Shakspeare. So, afterwards, in this play,
*Thy tongue, thy face, thy limbs, actions, and spirit, do
give thee five-fold blazon.* WARBURTON.

40. *Her sweet perfections*——] We should read, and
point it thus: (*O sweet perfection!*) WARBURTON.

There is no occasion for this new pointing, as the
poet does not appear to have meant exclamation.
Liver, brain, and heart, are admitted in poetry as the
residence of *passions, judgment, and sentiments*. These
are what Shakspeare calls, *her sweet perfections*. STEEVENS.

(*Her sweet perfections*) with one self-same king!] The
original and authentick copy reads—with one self king.
Same was added unnecessarily by the editor of the
second folio, who, in many instances, appears to have
been equally ignorant of our author's language and
metre. The verse is not defective; *perfections* being
used as a quadrisyllable. So in a subsequent scene:

“Methinks I feel this youth's *perfections*.”

Self king is king o'er herself; one who reigns absolute
in her bosom. In *Love's Labour's Lost* we have *self-
sovereignty*. MALONE.

43. *Enter Viola*.——] *Viola* is the name of a lady
in the fifth book of *Gower de Confessione Amantis*.

STEVENSON.
52. ——and that *poor number sav'd with you*,] We
should rather read——*this* poor number. The old
copy has *those*. The sailors who were saved enter
with the captain.

85. *And might not be deliver'd, &c.*] I wish I
might not be *made publick* to the world, with regard to
the

the *state* of my birth and fortune, till I have gained a *ripe opportunity* for my design.

Viola seems to have formed a very deep design with very little premeditation : she is thrown by shipwreck on an unknown coast : hears that the prince is a batchelor, and resolves to supplant the lady whom he courts.

JOHNSON.

99. ——— *I'll serve this duke ;*] Viola is an excellent schemer, never at a loss ; if she cannot serve the lady, she will serve the duke.

JOHNSON.

108. *That will allow me*——] To *allow* is to *approve*. See note on *King Lear*, act II. sc. iv.

STEEVENS.

110. ——— *care's an enemy to life.*] Alluding to the old proverb, *Care will kill a cat*.

STEEVENS.

128. ——— *as tall a man*——] *Tall* means *stout, courageous*. So in *Wily Beguiled*:

“ Ay, and he is a *tall fellow*, and a man of his hands too.”

Again :

“ If he do not prove himself *as tall* a man as he.”

STEEVENS.

133. ——— *viol-de-gambo*,——] The *viol-de-gambo* seems, in our author's time, to have been a very fashionable instrument. In *The Return from Parnassus*, 1606, it is mentioned, with its proper derivation :

“ Her *viol-de-gambo* is her best content,

“ For 'twixt her s she holds her instrument.”

COLLINS.

So,

So in the induction to the *Mal-content*, 1606:

“ ———come sit *between my legs* here.

“ No indeed, cousin, the audience will then take me for a *viol-de-gambo*, and think that you play upon me.”

In the old dramattick writers, frequent mention is made of a *case of viols*, consisting of the *viol-de-gambo*, the tenor and the treble.

See Sir John Hawkins's *Hist. of Musick*, vol. IV. p. 32, n. 338, wherein is a description of a *case*, more properly termed a *chest of viols*. STEEVENS.

148. ———a *coystril*——] *i. e.* a coward cock. It may however be a *kestrill*, or a bastard hawk; a kind of stone hawk. So in *Arden of Feversham*, 1592:

“ ———as dear

“ As ever *coystril* bought so little sport.”

STEEVENS.

A *coystril* is a paltry groom, one only fit to carry arms, but not to use them. So, in Holinshed's *Description of England*, vol. I. p. 162. “ *Costerels*, or bearers of the armes of barons or knights.” Vol. III. p. 248. “ So that a knight with his esquire and *coistrell* with his two horses.” P. 272, “ women, lackies, and *coisterels*, are considered as the warlike attendants on an army.” So again, in p. 127, and 217 of his *Hist. of Scotland*. For its etymology, see *Coustille* and *Coustillier* in Cotgrave's *Dictionary*. TOLLET.

150. ———like a parish-top.——] This is one of the customs now laid aside. A large top was formerly kept in every village, to be whipped in frosty weather,

weather, that the peasants might be kept warm by exercise, and out of mischief, while they could not work. STEEVENS.

“To sleep like a *town-top*,” is a proverbial expression. A top is said to *sleep*, when it turns round with great velocity, and makes a smooth humming noise.

BLACKSTONE.

150. — *Castiliano volgo* ;—] We should read *volto*. In English, put on your *Castilian* countenance ; that is, your grave, solemn looks. The Oxford editor has taken my emendation : But, by *Castilian countenance*, he supposes it meant most civil and courtly looks. It is plain, he understands gravity and formality to be civility and courtliness. WARBURTON.

Castiliano volgo ;] I meet with the word *Castilian* and *Castilians* in several of the old comedies. It is difficult to assign any particular propriety to it, unless it was adopted immediately after the defeat of the Armada, and became a cant term capriciously expressive of jolity or contempt. *The host*, in the *M. W. of Windsor*, calls Caius a *Castilian king Urinal* ; and in the *Merry Devil of Edmonton*, one of the characters says : “ Ha ! my *Castilian* dialogues ! ” In an old comedy called *Look about you*, 1600, it is joined with another toper’s exclamation very frequent in Shakspeare :

“ And *Rivo* will he cry, and *Castile* too.”
So again, in *Marlow’s Jew of Malta*, 1633 :

“ Hey, *Rivo Castiliano*, man’s a man.”
Again, in the *Stately Moral of the Three Lords of London*, 1590 :

“ Three

“ Three Cavalieros *Castilianos* here,” &c.

Cotgrave, however, informs us, that *Castille* not only signifies the noblest part of Spain, but *contention, debate, brabbling, altercation*. *Ils soint en Castille. There is a jarre betwixt them; and prendre la Castille pour autrui: To undertake another man's quarrel.*

Mr. Malone observes, that *Castilian* seems likewise to have been a cant term for a finical affected courtier. So, in Marston's *Satires*, 1599:

“ ———The absolute *Castilio*,

“ He that can all the points of courtship shew.”

Again:

“ When some slie golden-slop'd *Castilio*

“ Can cut a manor's strings at *Primero*.”

These passages, and others from the same writer, Mr. Malone supposes to confirm Dr. Warburton's emendation, and Sir T. Hanmer's comment. Marston, however, seems to allude to the famous Balthasar *Castiglioni*, whose most celebrated work was *Il Cortigiano*, or *The Courtier*. STEEVENS.

Mr. Steevens has not attempted to explain *volgo*, nor perhaps can the proper explanation be given, unless some incidental application of it may be found in connexion with *Castiliano*, where the context defines its meaning. Sir Toby here, having just declared that he would persist in drinking the health of his niece, as long as there was *a passage in his throat* and drink in Illyria, at the sight of Sir Andrew, demands of Maria, with a banter, *Castiliano volgo*. What this was, may be

be probably inferred from a speech in *The Shoemaker's Holiday*, 4to. 1610: "—Away, firke, scowre thy throat, thou shalt wash it with *Gastilian licuor*." HENLEY.

157. Accost, *Sir Andrew*, accost.] To *accost* had a signification in our author's time that the word now seems to have lost. In the second part of *The English Dictionary*, by H. C. 1655, in which the reader, "who is desirous of a more refined and elegant speech," is furnished with *hard words*, "*to draw near*," is explained thus: "To *accost*, appropriate, appropinquate." See also Cotgrave's Dict. in verb. *accoster*.

MALONE.

164. *Accost, is, front her, board her*,——] I hinted that *board* was the better reading. Mr. Steevens supposed it should then be *bourd with her*; but to the authorities which I have quoted for that reading in Jonson, *Catiline*, act I. sc. iv. we may add the following:

"I'll *bourd* him straight; how now Cornelio?"

All Fools, act v. sc. i.

"He brings in a parasite, that flowteth, and *bourdeth* them thus." *Nash's Lenten Stuff*, 1599.

"I can *board* when I see occasion."

'Tis pity She's a Whore, p. 38. WHALLEY.

I am still unconvinced that *board* (the naval term) is not the proper reading. It is sufficiently familiar to our author in other places. So in the *Merry Wives*, act ii. sc. i.

"——unless he knew some strain in me, that I know not myself, he would never have *boarded* me in this fury.

“ Mrs. Ford. *Boarding*, call you it? I’ll be sure to keep him above deck,” &c. &c. STEEVENS.

Probably *board her*, may mean no more than *salute her, speak to her, &c.* Sir Kenelm Digby, in his *Treatise of Bodies*, 1643, fo. Paris, p. 253, speaking of a blind man says, “ He would at the first *abord* of a stranger as soone as he spoke to him, frame a right apprehension of his stature, bulke, and manner of making.” REED.

181. *It’s dry, sir.*] What is the jest of *dry hand*, I know not any better than Sir Andrew. It may possibly mean, a hand with no money in it; or, according to the rules of physiognomy, she may intend to insinuate, that it is not a lover’s hand, a moist hand being vulgarly accounted a sign of an amorous constitution.

JOHNSON.

“ But to say you had a dull eye, a sharp nose (the visible marks of a shrew); a *dry hand*, which is the sign of a bad liver, as he said you were, being toward a husband too, this was intolerable.”

Monsieur, D’Olive, 1606.

Again, in Decker’s *Honest Whore*, 1635: “ Of all *dry-fisted* knights, I cannot abide that he should touch me.”

Again, in *Westward-Hoe*, by Decker and Webster, 1606: “——Let her marry a man of a melancholy complection, she shall not be much troubled by him.

My husband has a *hand* as *dry* as his brains,” &c.

The Chief Justice likewise, in the second part of *K. Hen. IV.* enumerates a *dry hand* among the characteristics of debility and age. Again, in *Antony and*

B

Cleopatra,

Cleopatra, Charmian says: “——if an *oily palm* be not a *fruitful prognostication*, I cannot scratch mine ear.” All these passages will serve to confirm Dr. Johnson’s latter supposition. STEEVENS.

206. In former copies:——*thou seest, it will not cool my nature.*] The emendation by Theobald.

STEEVENS.

226. ——*and yet I will not compare with an old man.*] *Ague-check*, though willing enough to arrogate to himself such experience as is commonly the acquisition of age, is yet careful to exempt his person from being compared with its bodily weakness. In short, he would say with Falstaff:——“*I am old in nothing but my understanding.*” STEEVENS.

235. ——*mistress Mall’s picture?*——] The real name of the woman whom I suppose to have been meant by *Sir Toby*, was *Mary Frith*. The appellation by which she was generally known, was *Mall Cutpurse*. She was at once an *hermaphrodite*, a prostitute, a bawd, a bully, a thief, a receiver of stolen goods, &c. &c. On the books of the Stationers’ Company, August 1610, is entered——“A Book called the *Madde Pranks of Merry Mall* of the Bankside, with her walks in man’s apparel, and to what purpose. Written by John Day.” *Middleton* and *Decker* wrote a comedy, of which she is the heroine. In this, they have given a very flattering representation of her, as they observe in their preface, that “it is the excellency of a writer to leave things better than he finds them.”

The

The title of the piece is—*The Roaring Girl, or, Moll Cut-purse*; as it hath been lately acted on the Fortune Stage, by the Prince his Players, 1611. The frontispiece to it contains a full length of her in man's clothes, smoaking tobacco. *Nath. Field*, in his *Amends for Ladies*, another comedy, 1618, gives the following character of her :

“ —Hence lewd impudent,

“ I know not what to term thee, man or woman,

“ For nature, shaming to acknowledge thee

“ For either, hath produced thee to the world

“ Without a sex : Some say that thou art woman ;

“ Others, a man : to many thou art both

“ Woman and man ; but I think rather neither ;

“ Or man, or horse, as Centaur old was feign'd.”

A life of this woman was likewise published, 12mo. in 1662, with her portrait before it in a male habit ; an ape, a lion, and an eagle before her. As this extraordinary personage appears to have partook of both sexes, the *curtain* which *Sir Toby* mentions would not have been unnecessarily drawn before such a picture of her as might have been exhibited in an age, of which neither too much delicacy or decency was the characteristic.

STEEVENS.

It appears from many passages in the old English plays, that, in our author's time, curtains were hung before *all* pictures of any value. So, in *Vittoria Corombona*, a tragedy, by Webster, 1612 :

“ I yet but draw the *curtain*—now to your
picture.”

Bij

In

In a MS. letter in the British Museum, from John Chamberlain to Mr. Carlton, dated Feb. 2, 1611-12, the following account is given of this woman's doing penance: "This last Sunday *Moll Cutpurse*, a notorious baggage that used to go in man's apparel, and challenged the field of diverse gallants, was brought to the same place [Paul's Cross], where she wept bitterly, and seemed very penitent; but it is since doubted she was maudlin drunk, being discovered to have tippel'd of three quarts of sack, before she came to her penance. She had the daintiest preacher or ghostly father that ever I saw in the pulpit, one Radcliffe, of Brazen Nose College in Oxford, a likelier man to have led the revels in some inn of court, than to be where he was. But the best is, he did extreme badly, and so wearied the audience that the best part went away, and the rest tarried rather to hear Moll Cutpurse than him."

MALONE.

238. ———*a sink a-pace*,——] i. e. *a cinque-pace*; the name of a dance, the measures whereof are regulated by the number five. The word occurs elsewhere in our author.

SIR J. HAWKINS.

243. ———*flame-coloured stock*.——] The old copy reads——*a dam'd colour'd stock*. Stockings were in Shakspeare's time, called *stocks*. So, in *Jack Drum's Entertainment*, 1601:

"——or would my silk *stock* should lose his gloss else."

The same solicitude concerning the furniture of the legs

legs makes part of master Stephen's character in *Every Man in his Humour* :

“ I think my leg would show well in a silk hose.”

STEEVENS.

[Taurus ?*that's sides and heart.*] Alluding to the medical astrology still preserved in Almanacks, which refers the affections of particular parts of the body to the predominance of particular constellations. JOHNSON.

285. ————*a woman's part.*] That is, thy proper part in a play would be a woman's. Women were then personated by boys. JOHNSON.

293. ————*a barrfull strife!*] *i. e.* a contest full of impediments. STEEVENS.

300. ————*fear no colours.*] This expression frequently occurs in the old plays. So, in Ben Jonson's *Sejanus*. The persons conversing are Sejanus, and Eudemus the physician to the princess Livia :

“ *Sej.* You minister to a royal lady then ?

“ *Eud.* She is, my lord and fair.

“ *Sej.* That's understood.

“ Of all their sex, who are or would be so ;

“ And those that would be, physick soon can make e'm :

“ For those that are, their beauties *fear no colours.*”

Again, in the *Two Angry Women of Abington*, 1599 :

“ ————are you disposed, Sir ?———

“ Yes indeed: I *fear no colours* ; change sides, Richard.”

STEEVENS.

303. —*lenten answer* :] A *lenten* answer, means a *short* and *spare* one, like the commons in *Lent*. So, in *Hamlet*: “—what *lenten* entertainment the players shall receive from you.” STEEVENS.

313. Marry, *a good hanging, &c.*] The first and authentick copy reads—*Many a good hanging, &c.* There is clearly no need of change. *Marry* is an innovation introduced by Mr. Theobald. MALONE.

315. —*and, for turning away, let summer bear it out.*] This seems to be a pun from the nearness in the pronunciation of *turning away*, and *turning of whey*.

I found this observation among some papers of the late Dr. Letherland, for the perusal of which I am happy to have an opportunity of returning my particular thanks to Mr. Glover, the author of *Medea* and *Leonidas*, by whom, before, I had been obliged only in common with the rest of the world.

I am yet of opinion that this note, however specious, is wrong, the literal meaning being easy and apposite. *For turning away, let summer bear it out.* It is common for unsettled and vagrant serving-men, to grow negligent of their business towards summer; and the sense of the passage is, *if I am turned away, the advantages of the approaching summer will bear out, or support, all the inconveniencies of dismissal; for I shall find employment in every field, and lodging under every hedge.*

STEEVENS.

330. —*Better a witty fool, than a foolish wit.*—] Hall, in his *Chronicle*, speaking of the death of Sir Thomas

Thomas Moore, says, “that he knows not whether to call him *a foolish wise man*, or *a wise foolish man*.”

JOHNSON.

336. ———*Madonna*,————] Ital. mistress, dame. So, *La Madonna*, by way of pre-eminence, the *Blessed Virgin*. STEEVENS.

392. *Now Mercury indue thee with leasing, for thou speakest well of fools!*] *May Mercury teach thee to lie, since thou liest in favourof fools.* JOHNSON.

427. ———*above heat*————] *i. e.* above the state of being warm in a proper degree. STEEVENS.

443. ———*stand at your door like a sheriff's post*,————] It was the custom for that officer to have large *posts* set up at his door, as an indication of his office. The original of which was, that the king's proclamations, and other publick acts, might be affixed thereon by way of publication. So, Jonson's *Every Man out of his Humour* :

“—————put off

“To the lord Chancellor's tomb, or the *Shrives posts*.”

So, again, in the old play called *Lingua* :

“Knows he how to become a scarlet gown, hath he a pair of fresh *posts* at his door?”

WARBURTON.

Dr. Letherland was of opinion, that “by this *post* is meant a post to mount his horse from, a horse-block, which, by the custom of the city, is still placed at the sheriff's door.”

In

In the *Contention for Honour and Riches*, a masque by Shirley, 1633, one of the competitors swears

“ By the *Shrive's post*,” &c.

Again, in *A Woman never vex'd*, Com. by Rowley, 1632 :

“ If e'er I live to see thee *sheriff* of London,

“ I'll gild thy painted *posts* cum privilegio.”

STEEVENS.

470. ———*I am very comptible*.——] She begs she may not be treated with scorn, because she is very submissive, even to lighter marks of reprehension.

STEEVENS.

496. ———*skipping*——] Wild, frolick, mad.

JOHNSON.

So, in *K. Henry IV. Part I.*

“ The *skipping* king, he ambled up and down,”

&c.

STEEVENS.

498. ———*I am to hull here*——] To *hull* means to drive to and fro upon the water, without sails or rudder. So, in the *Noble Soldier*, 1634 :

“ That all these mischiefs *hull* with flagging sail.”

STEEVENS.

499. ———*some mollification for your giant*,——] Ladies, in romance, are guarded by giants, who repel all improper or troublesome advances. Viola, seeing the waiting maid so eager to oppose her message, intreats Olivia to pacify her giant.

JOHNSON.

Viola likewise alludes to the diminutive size of *Maria*, who is called, on subsequent occasions, *little villain*, *youngest wren of nine*, &c.

STEEVENS.

530. ———Look you, Sir, such a one I was this present :
is't not well done?] She says, *I was* this present, instead
of saying *I am* ; because she has once shewn herself,
and personates the beholder, who is afterwards to make
the relation. STEEVENS.

535. 'Tis beauty truly blent,——] *i. e.* blended,
mixed together. *Blent* is the antient participle of the
verb to *blend*. So, in a *Looking Glass for London and*
England, 1617 :

“ ———the beautiful encrease

“ Is wholly *blent*.”

Again, in Spenser's *Faery Queene*, b. i. c. 6.

“ ———for having *blent*

“ My name with guile, and traiterous intent.”

STEEVENS.

531. *If you will lead these graces to the grave,*

And leave the world no copy.] How much
more elegantly is this thought expressed by Shak-
spere, than by Beaumont and Fletcher in their *Phi-*
laster :

“ I grieve such virtue should be laid in earth

“ Without an heir.”

Shakspeare has copied himself in his 11th sonnet :

“ She carv'd thee for her seal, and meant
thereby.

“ Thou should'st print more, nor let that copy
die.”

Again, in the 3d Sonnet :

“ Die single, and thine image dies with thee.”

STEEVENS.

Again,

Again, in his 9th Sonnet :

“ Ah ! if thou issueless shall hap to die,
 “ The world will hale thee like a makeless wife ;
 “ The world will be thy widow, and still weep
 “ *That thou no form of thee hast left behind.*”

Again, in the 13th Sonnet :

“ O that you were yourself ! but, love, you are
 “ No longer yours than you yourself here live :
 “ Against this coming end you should prepare,
 “ *And your sweet semblance to some other give.*”

MALONE.

553. —with *fertile tears*,] *With*, which is not in the old copy, was added by Mr. Pope to supply the metre. I am not sure that it is necessary. Our author might have used *tears* as a dissyllable, like *fire*, *hour*, *sire*, &c.

With adoration's fertil tears, i. e. with the copious tears that unbounded and adoring love pours forth.

MALONE.

554. *With groans that thunder love with sighs of fire.*] This line is worthy of Dryden's *Almanzar* ; and, if not said in mockery of amorous hyperboles, might be regarded as a ridicule on a passage in Chapman's translation of the first book of *Homer*, 1598 :

“ Jove thunder'd out a sigh ;”

or, on another, in Lodge's *Rosalynde*, 1592 :

“ The winds of my deepe sighs

“ *That thunder still for noughts,*” &c.

STEEVENS.

569.

569. *Write loyal cantos of contemned love,*] The old copy has *cantons*.—*Canton* was used for *canto* in our author's time. So, in the *London Prodigal*, a Comedy, 1605: "What-do-you-call-him has it there in his third *canto*." MALONE.

571. *Halloo your name to the reverberate hills,*] Mr. Upton well observes, that Shakspeare frequently uses the adjective passive, *actively*.—Ben Jonson, in one of his masques at court, says,

"——which skill, Pythagoras

"First taught to men by a *reverberate* glass."

STEEVENS.

610. *Mine eye, &c.*] I believe the meaning is; I am not mistress of my own actions, I am afraid that my eyes betray me, and flatter the youth, without my consent, with discoveries of love. JOHNSON.

ACT II.

Line 14.—*To express myself:—*] i. e. to reveal myself. JOHNSON.

17. —*Messaline,*—] Sir Thomas Hanmer very judiciously offers to read—*Metelin*, an island in the Archipelago; but Shakspeare knew very little of geography, and was not at all solicitous about orthographical nicety.

nicety. The same mistake occurs in the concluding scene of this play :

“ Of *Messaline* ; Sebastian was my father.”

STEEVENS.

26. ———with such estimable wonder,——] Shakspere often confounds the active and passive adjectives. *Estimable wonder* is *esteeming wonder*, or *wonder and esteem*. The meaning is, that he could not venture to think so highly as others of his sister. JOHNSON.

Thus Milton uses *unexpressive* notes for *unexpressible*, in his hymn on the Nativity. MALONE.

59. *She took the ring of me, I'll none of it.*] Surely here is an evident corruption. We should read, without doubt,

She took *no* ring of me ;——I'll none of it.
So afterwards,

“ I left *no* ring with her.”

Viola expressly denies having given *Olivia* any ring. How then can she assert, as she is made to do in the old copy, that the lady had received one from her ?

This passage, as it stands at present (as an ingenious friend observes to me), might be rendered less exceptionable, by a different punctuation :

She took the ring of me !——I'll none of it.

I am, however, still of opinion that the text is corrupt, and ought to be corrected as above. Had our author intended such a mode of speech, he would, I think, have written,

She took *a* ring of me !——I'll none of it.

MALONE.

67. *That, sure,——*] *Sure*, which is wanting in the first folio. was supplied by the second.

——*her eyes had lost her tongue,*] We say a man loses his company when they go one way and he goes another. So *Olivia*'s tongue lost her eyes; her tongue was talking of the duke, and her eyes gazing on his messenger.

JOHNSON.

75. ——*the pregnant enemy——*] Is, I believe, the dexterous fiend, or enemy of mankind.

JOHNSON.

Pregnant is certainly *dexterous*, or *ready*. So, in *Hamlet*:

“How *pregnant* sometimes his replies are!”

STEEVENS.

76. *How easy is it, for the proper false*

In women's waxen hearts to set their forms!] This is obscure. The meaning is, *how easy is disguise to women*; how easily does *their own falsehood*, contained in their *waxen changeable hearts*, enable them to assume deceitful appearances! The two next lines are perhaps transposed, and should be read thus:

For such as we are made, if such we be,

Alas, our frailty is the cause, not we. JOHNSON.

I am not certain that this explanation is just. *Viola* has been condemning them who disguise themselves, because *Olivia* had fallen in love with the spacious appearance. How easy is it, she adds, for those who are at once *proper* (*i. e.* fair in their appearance) and *false* (*i. e.* deceitful), to make an impression on the hearts of women?—The *proper false* is certainly a less elegant expression than the *false deceiver*, but seems to

mean the same thing. A *proper man*, was the ancient phrase for a *handsome man* :

“ This Ludovico is a *proper man*.” *Othello*.

The *proper false* may be yet explained another way. Shakspeare sometimes uses *proper* for *peculiar*. So, in *Othello* :

“ In my defunct and *proper* satisfaction.”

The *proper false* will then mean those who are *peculiarly false*, through premeditation and art. To *set their forms*, means, to plant their images, *i. e.* to make an impression on their easy minds. Mr. Tyrwhitt concurs with me in the first supposition, and adds—
“ instead of transposing these lines according to Dr. Johnson’s conjecture, I am rather inclined to read the latter thus :

“ For such as we are made of, such we be.”

So, in the *Tempest* :

“ ———we are such stuff

“ As dreams are *made of*.”

STEEVENS.

I have no doubt that Mr. Tyrwhitt’s conjecture is right. *Of* and *if* are frequently confounded in the old copies. Thus, in the first folio, p. 173. [*Merchant of Venice*.]

“ But *of* mine, then yours”——

instead of——“ *if* mine.”

Again, in the folio, 1632, *K. John*, p. 6.

“ Lord of our presence, Angiers, and *if* you.”

instead of——“ *of* you.”

MALONE.

78. ——our *frailty*——] The old copy reads——

O *frailty*.

STEEVENS.

80.

80. *How will this fadge?*] To *fadge*, is to suit, to fit. So, in Decker's comedy of *Old Fortunatus*, 1600:

“ I shall never *fadge* with the humour, because I cannot lie.”

So, in *Mother Bombie*, 1594:

“ I'll have thy advice, and if it *fadge*, thou shalt eat.—

“ But how will it *fadge* in the end?—

“ All this *fadges* well.—

“ We are about a matter of legerdemain, how will this *fadge*?

“ —in good time it *fadges*.” STEEVENS.

99. —I think, it rather consists of eating and drinking.] A ridicule on the medical theory of that time, which supposed health to consist in the just temperament and balance of these elements in the human frame. WARBURTON.

102. —a *stoop*—] In a Catalogue of the Rarities in the Anatomy Hall at Leyden, printed there in 4to. 1701, is “ The bladder of a man containing four *stoop* “ (which is something above two English gallons) of “ water.” REED.

104. —Did you never see the picture of we three?] An allusion to an old print, sometimes pasted on the wall of a country ale-house, representing two, but under which the spectator reads,

“ We three are asses.” HENLEY.

107. By my troth, the fool has an excellent breast.—] *Breast*, voice. *Breath*, has been here proposed: but many instances may be brought to justify the old

reading beyond a doubt. In the statutes of Stock-college, founded by archbishop Parker, 1535, *Strype's Parker*, p. 9. "Which said queristers, after their *breasts* are changed," &c. *i. e.* after their voices are broken. In Fiddes' *Life of Wolsey*, Append. p. 128. "Singingmen well-*breasted*." In Tusser's *Husbandrie*, p. 155. edit. P. Short :

"The better *brest*, the lesser rest,

"To serve the queer now there now heere."

Tusser in this piece, called *The Author's Life*, tells us, that he was a choir-boy in the collegiate chapel of Wallingford castle: and that, on account of the excellence of his *voice*, he was successively removed to various choirs.

WARTON.

Ben Jonson uses the *breast* in the same manner, in his *Masques of Gypsies*, p. 623, edit. 1692. In an old play called the 4 *P's*, written by J. Heywood, 1569, is this passage :

"*Poticary*. I pray you, tell me, can you sing?

"*Pedler*. Sir, I have some sight in singing.

"*Poticary*. But is your *breast* any thing sweet?

"*Pedler*. Whatever my *breast* is, my voice is meet."

I suppose this cant term to have been current among the musicians of the age. All professions have in some degree their jargon; and the remoter they are from liberal science, and the less consequential to the general interests of life, the more they strive to hide themselves behind affected terms and barbarous phraseology.

STEEVENS.

113. ———I sent thee six-pence for thy leman; hadst it?] *Leman, i. e.* I send thee sixpence to spend on thy mistress. THEOBALD.

Leman is frequently used by the ancient writers, and Spenser in particular. So again, in *The Noble Soldier*, 1643:

“Fright him as he’s embracing his new *leman*.”

The money was given him for his *leman, i. e.* his mistress. He says he did *impetticoat* the gratuity, *i. e.* he gave it to his *petticoat companion*; for (says he) *Malvolio’s nose is no whipstock, i. e.* *Malvolio* may smell out our connection, but his suspicion will not prove the instrument of our punishment. *My mistress has a white hand, and the myrmidons are no bottle ale-houses, i. e.* my mistress is handsome, but the houses kept by officers of justice are no places to make merry and entertain her at. Such may be the meaning of this whimsical speech, A *whipstock* is, I believe, the handle of a whip, round which a strap of leather is usually twisted, and is sometimes put for the *whip* itself. So, in *Albumazar*, 1616:

“—————out, Carter.

“Hence dirty *whipstock*————”

Again, in the *Two Angry women of Abingdon*, 1599:

“————the coach-man sit!

“His duty is before you to stand,

“Having a lusty *whipstock* in his hand.”

The word occurs again in the *The Spanish Tragedy*, 1605:

“Bought you a whistle and a *whipstock* too?”

STEEVENS.

124. ———of good life?] I do not suppose that by a song of *good life*, the *Clown* means a song of a *moral turn*; though *Sir Andrew* answers to it in that signification: *Good life*, I believe, is *harmless mirth and jollity*. It may be a Gallicism: we call a jolly fellow a *bon vivant*. STEEVENS.

139. *In delay there lies no plenty*;) No man will ever be worth much, who *delays* the advantages offered by the present hours, in hopes that the future will offer more. So, in *K. Richard III.* act. iv. scene iii.

“*Delay* leads impotent and snail-pac’d beggary.”

Again, in *K. Henry VI.* Part I.

“Defer no time, *delays* have dangerous ends.”

Again, in a Scotch proverb:

“After a *delay* comes a let.”

See Kelly’s Collection, p. 52.

STEEVENS.

140. *Then come kiss me, sweet and twenty*,] This line is obscure; we might read:

Come, a kiss then, sweet and twenty.

Yet I know not whether the present reading be not right; for in some counties *sweet and twenty*, whatever be the meaning, is a phrase of endearment. JOHNSON.

So, in *Wit of a Woman*, 1604:

“*Sweet and twenty*: all sweet and sweet.”

STEEVENS.

Again, in Rowley’s *When you see me you know Me*, 1632:

“God ye good night *and twenty*, sir.”

Again, in the *Merry Wives of Windsor*:

“Good even *and twenty*.”

MALONE.

146. ———*make the welkin dance*——] *i. e.* drink till the sky seems to turn round. JOHNSON.

Thus, Mr. Pope :

“ Ridotto sips and dances, till she see

“ The doubling lustres *dance* as fast as she.”

STEEVENS.

148. ———*draw three souls out of one weaver ?*——]

Our author represents weavers as much given to harmony in his time. I have shewn the cause of it elsewhere. This expression of the power of musick is familiar with our author. *Much ado about Nothing* : “ *Now is his soul ravished. Is it not strange that sheep’s-guts should hale souls out of men’s bodies ?*”——Why, he says, *three souls*, is because he is speaking of a catch of *three parts*. And the peripatetick philosophy, then in vogue, very liberally gave every man three souls. The *vegetative* or *plastick*, the *animal* and the *rational*. To this too, Jonson alludes in his *Poetaster* : “ *What will I turn shark upon my friends ? or my friends’ friends ? I scorn it with my three souls.*” By the mention of these *three*, therefore, we may suppose it was Shakspeare’s purpose, to hint to us those surprizing effects of musick, which the ancients speak of. When they tell us of Amphion, who moved *stones* and *trees* ; Orpheus and Arion, who tamed *savage beasts* ; and Timotheus who governed, as he pleased, the *passions of his human auditors*. So noble an observation has our author conveyed in the ribaldry of this buffoon character.

WARBURTON.

In a popular book of the time, Carew’s translation
of

of Huarte's *Trial of Wits*, 1594, there is a curious chapter concerning the *three souls*, "*vegetative, sensitive, and reasonable.*"

FARMER.

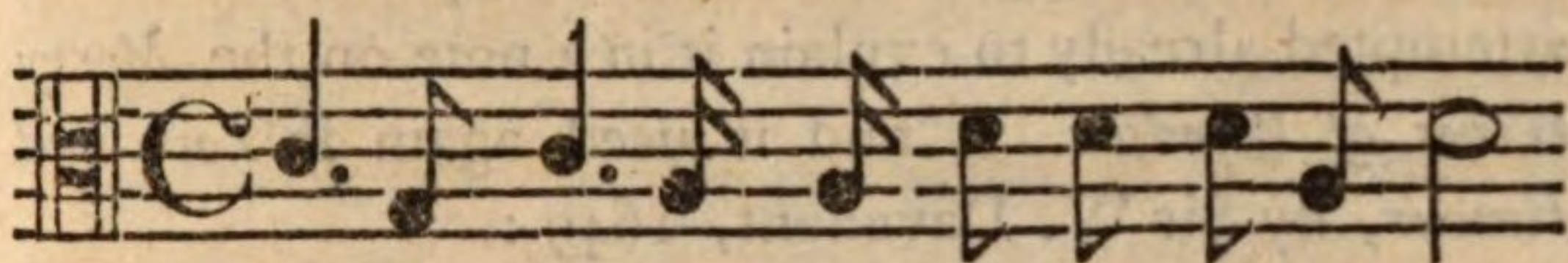
160. *They sing a catch.*] This catch is lost.

JOHNSON.

A *catch* is a species of vocal harmony to be sung by three or more persons; and is so contrived, that tho' each sings precisely the same notes as his fellows, yet, by beginning at stated periods of time from each other, there results from the performance a harmony of as many parts as there are singers. Compositions of this kind are, in strictness, called *Canons in the unison*; and as properly, *Catches*, when the words in the different parts are made to *catch*, or answer each other. One of the most remarkable examples of a true *catch* is that of Purcel, *Let's live good honest lives*, in which immediately after one person has uttered these words, "What need we fear the Pope?" another in the course of his singing fills up a rest which the first makes with the words, "The Devil."

The *catch* above-mentioned to be sung by Sir Toby, Sir Andrew, and the Clown, from the hints given of it, appears to be so contrived as that each of the singers calls the other *knave* in turn; and for this the clown does not mean to apologize to the knight, when he says, that he shall be constrained to call him *knave*. I have here subjoined the very catch, with the musical notes to which it was sung in the time of Shakspeare, and at the original performance of this comedy.

A 3 voc.



Hold thy peace and I pree thee hold thy peace

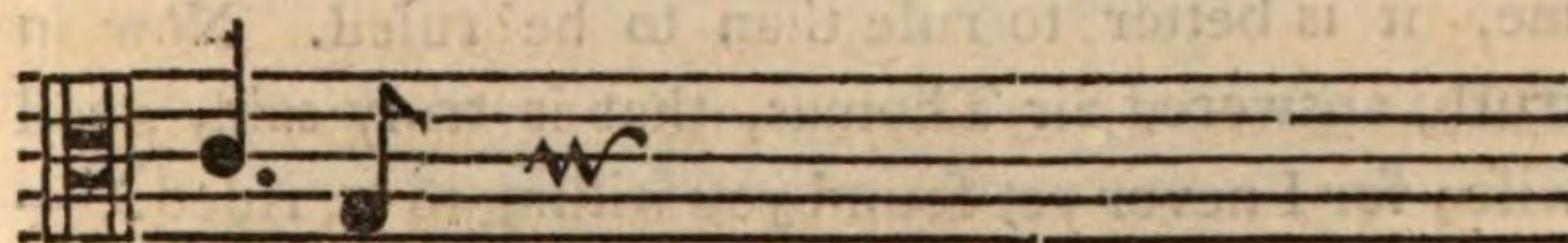
?



3d

2d

Thou knave, thou knave: hold thy peace thou knave.



The evidence of its authenticity is as follows: There is extant a book entituled “PAMMELIA, *Musick, Miscellanie, or mixed varietie of pleasant Roundelays and delightful catches of 3. 4. 5. 6. 7. 8. 9. 10. parts in one.*” Of this book there are at least two editions, the second printed in 1618. In 1609 a second part of this book was published with the title of DEUTROME-LIA, and in this book is contained the catch above given.

SIR J. HAWKINS.

164.

164. ———a *Cataian*,——] It is in vain to seek the precise meaning of this term of reproach. I have attempted already to explain it in a note on the *Merry Wives of Windsor*. I find it used again in *Love and Honour*, by Sir W. Davenant, 1649 :

“ Hang him, bold *Cataian*.” STEEVENS.

165.—*Peg-a-Ramsey*,——] I do not understand. *Tilly vally* was an interjection of contempt, which Sir Thomas More's lady is recorded to have had very often in her mouth. JOHNSON.

——“ Of her also he meant it when in his bookes of comfort—in ‘Tribulation he telleth of one who would rate her husband, because he had no mind to set himself forward in the world, saying unto him, *Tillie vallie, Tillie vallie*: will you sit and make goslings in the ashes; my mother hath often say'd unto me, it is better to rule than to be ruled. Now in truth, answered Sir Thomas, that is truly said, good wife; for I never yet found you willing to be ruled.”—

Life of Sir Thomas More, by T. M.

HENLEY.

In Durfey's *Pills to purge Melancholy*, is a very obscene old song, entitled *Peg-a-Ramsay*. See also Ward's *Lives of the Professors of Gresham College*, p. 207. PERCY.

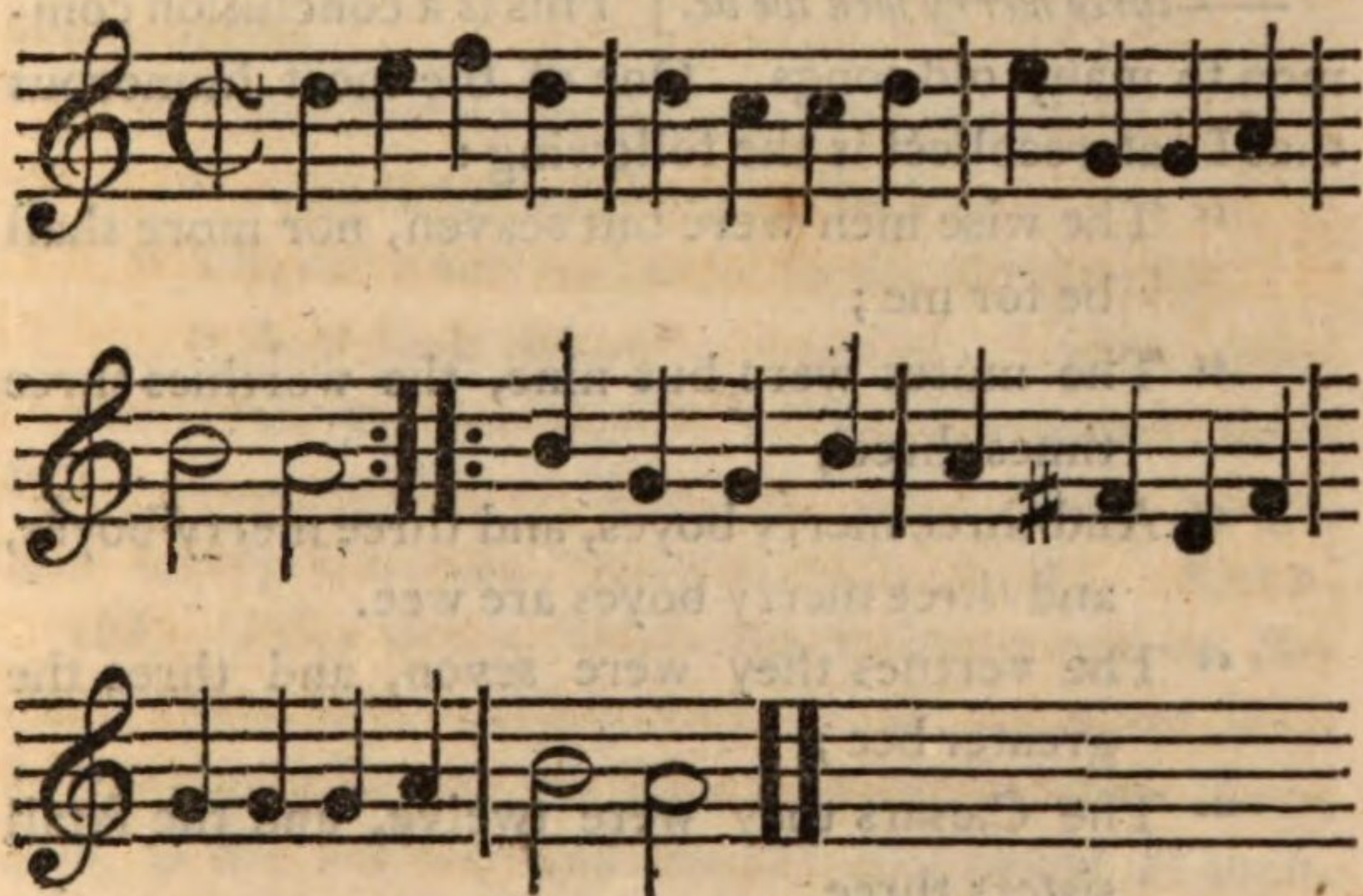
Tilly valley is used as an interjection of contempt in the old play of *Sir John Oldcastle*; and is likewise a character in a comedy intituled *Lady Alimony*.

Nash mentions *Peg of Ramsay* among several other ballads, viz. *Rogero, Basilino, Turkelony, All the flow-ers*

ers of the Broom, Pepper is black, Green Sleeves, Peggie Ramsie. It appears from the same author, that it was likewise a dance performed to the musick of a song of that name. STEEVENS.

Peg-a-Ramsey] Or *Peggy Ramsey*, is the name of some old song ; the following is the tune to it :

Peggy Ramsey.



SIR J. HAWKINS.

365. *Three merry men we be.*] Is likewise a fragment of some old song, which I find repeated in *Westward Hoe*, by Decker and Webster, 1607 ; and by Beaumont and Fletcher in *The Knight of the Burning Pestle* :

“ Three merry men

“ And three merry men

“ And *three merry men be we.*”

Again,

Again, in *The Bloody Brother*, of the same authors :

“ Three merry boys, and three merry boys,

“ And three merry boys are we,

“ As ever did sing, three parts in a string,

“ All under the triple tree.”

Again in *Ram-alley, or Merry Tricks*, 1611 :

“ And three merry men, and three merry men,

“ And *three merry men be we a.*” STEEVENS.

—*three merry men we be.*] This is a conclusion common to many old songs. One of the most humorous that I can recollect is the following :

“ The wise men were but seaven, nor more shall
be for me ;

“ The muses were but nine, the worthies three
times three ;

“ And three merry boyes, and three merry boyes,
and three merry boyes are wee.

“ The vertues they were seven, and three the
greater bee ;

“ The Cæsars they were twelve, and the fatall
sisters three,

“ And three merry girles, and three merry girles,
and three merry girles are wee.”

There are alehouses in some of the villages in this kingdom, that have the sign of the *Three Merry Boys* : there was one at Highgate in my memory.

SIR J. HAWKINS.

—*three merry men be we.*] May, perhaps, have been taken originally from the song of *Robin Hood and the Tanner*, *Old Ballads*, vol. I. p. 89.

“ Then *Robin Hood* took them by the hands,

“ *With a hey, &c.*

“ And danced about the oak-tree ;

“ For three merry men, and three merry men,

“ *And three merry men we be.*” TYRWHITT.

But perhaps the following, in *The Old Wives Tale*, by George Peele, 1595, may be the original. *Antiche*, one of the characters, says, “ —let us rehearse the old proverb,

“ Three merrie men, and three merrie men

“ And three merrie men be wee :

“ I in the wood and thou on the the ground,

“ And Jack sleepes in the tree.” STEEVENS.

See “ An Antidote against Melancholy, made up in Pills, compounded of Witty Ballads, Jovial Songs, and merry Catches,” quarto 1661, p. 69. REED.

168. *Tilley valley, lady! There dwelt a man in Babylon, lady, lady !*] Malvolio’s use of the word *lady*, brings the ballad to Sir Toby’s remembrance : *Lady, lady*, is the *burthen*, and should be printed as such. My very ingenious friend, Dr. Percy, has given a stanza of it in his *Reliques of Ancient Poetry*, vol. i. p. 204. Just the same may be said where Mercutio applies it, in *Romeo and Juliet*, act ii. sc. iv.

FARMER.

I found what I once supposed to be a part of this song, in *All’s lost by Lust*, a tragedy, by William Rowley, 1638 :

“ *There was a nobleman of Spain, lady, lady,*

“ *That went abroad and came not again*

“ *To his poor lady.*

“ *Oh, cruel age, when one brother, lady, lady,*

“ *Shall scorn to look upon another*

“ *Of his poor lady.*”

STEEVENS.

168. — *There dwelt a man in Babylon—Lady, lady!*]

This song, or at least, one with the same burthen, is alluded to in Ben Jonson's *Magnetic Lady*, vol. iv. p. 449.

“ *Com. As true it is, lady, lady, i'the song.*”

TYRWHITT.

The oldest song that I have seen with this burthen is in the old Morality, intituled, *The Trial of Treasure*, quarto, 1567.

MALONE.

180. — *coziers*—] A *cozier* is a taylor, from *coudre* to sew, part. *cousu*, French.

JOHNSON.

The word is used by Hall in his *Virgidemiarum*, lib. iv. sat. 2.

“ *Himself goes patch'd like some bare Cotyer,*

“ *Lest he might ought his future stock impair.*”

STEEVENS.

Ye squeak out your coziers catches.] Mr. Steevens retains Dr. Johnson's interpretation, which, I apprehend, is not the proper one. Minshew tells us, that *cozier* is a cobbler or sowter; and, in Northamptonshire, the waxed thread which a cobbler uses in mending shoes, we call a *codger's* end. If Mr. Steevens will take the trouble to read over again the passage he adduces from Hall, he will find *cottyer* is neither a taylor, nor a cobbler, but the law English of the law Latin *Cotarius*, a cottager.

WHALLEY.

A *cozier's*

A *cozier's end* is still used in Devonshire for a cobbler's end. HENLEY.

184. — *Sneck up!*] The modern editors seem to have regarded this unintelligible expression as the designation of a *hiccup*. It is however used in Beaumont and Fletcher's *Knight of the Burning Pestle*, as it should seem, on another occasion :

—“let thy father go *sneck up*, he shall never come between a pair of sheets with me again while he lives.” Again, in the same play :

—“Give him his money, George, and let him go *sneck up*.”

Again, in Heywood's *Fair Maid of the West*, 1631 :

“She shall not rise : go let your master *snick up*.”

Again, in *Blurt, Master Constable*, 1602 :

“I have been believed of your betters, marry *snick up*.”

Again, in *The Two Angry Women of Abington*, 1599 :

“—if they be not, let them go *snick up*.”

Perhaps, in the two former of these instances, the words may be corrupted. In *Hen. IV.* p. I. Falstaff says : “The Prince is a Jack, a *Sneak-cup*.” *i. e.* one who takes his glass in a sneaking manner. I think we might safely read *sneak-cup*, at least in Sir Toby's reply to Malvolio, I should not however omit to mention, that *sneck the door* is a north country expression for *latch the door*. STEEVENS.

192. *Farewell, dear heart, &c.*] This entire song, with some variations, is published by Dr. Percy, in

the first volume of his *Reliques of Ancient English Poetry*.
 TEEVENS.

205. ——— *Dost thou think, because thou art virtuous there shall be no more cakes and ale ?*] It was the custom on holidays or saints' days to make cakes in honour of the day. The *Puritans* called this superstition, and in the next page Maria says, that *Malvolio* is sometimes a kind of *Puritan*. See Quarlous's *Account of Rabbi Busy*, act i. sc. iii. in Ben Jonson's *Bartholomew Fair*.

LEATHERLAND.

209. ——— *rub your chain with crums :—*] That stewards anciently wore a chain as a mark of superiority over other servants, may be proved from the following passage in the *Martial Maid* of Beaumont and Fletcher :

“ Dost thou think I shall become the *steward's* chair ? Will not these slender haunches shew well in a *chain ?—*”

Again :

“ *Pia*. Is your *chain* right ?

“ *Bob*. It is both right and just, Sir ;

“ For though I am a *steward*, I did gei it

“ With no man's wrong.”

The best method of cleaning any gilt plate, is by *rubbing it with crums*. Nash in his piece intituled *Have with you to Saffron Walden*, 1595, taxes Gabriel Harvey with “ *having stolen a nobleman's steward's chain, at his lord's installing at Windsor.*”

To conclude with the most apposite instance of all, See Webster's *Dutches of Malfy*, 1623 :

“ Yes,

“ Yes, and the chippings of the buttery fly after him,

“ To scower his gold chain.” STEEVENS.

213. —rule,—] *Rule*; occasionally means the arrangement or conduct of a festival or merry-making, as well as behaviour in general. So, in the 27th song of Drayton's *Polyolbion*:

“ Cast in a gallant round about the hearth they go,

“ And at each pause they kiss; was never seen such *rule*

“ In any place but here, at bon-fire or at Yeule.”

Again, in Heywood's *English Traveller*, 1633:

“ What guests we harbour, and what *rule* we keep.”

Again, in Ben Jonson's *Tale of a Tub*:

“ And set him in the stocks for his ill *rule*.”

In this last instance it signifies *behaviour*.

There was formerly an officer belonging to the court, called *Lord of Misrule*. So, in Decker's *Satiromastix*: “ I have some cousins german at court shall beget you the reversion of the master of the king's revels, or else be lord of his *Misrule* now at Christmas.” So, in the *Return from Parnassus*, 1606: “ We are fully bent to be lords of *Misrule* in the world's wild heath.” In the country, at all periods of festivity, an officer of the same kind was elected.

STEEVENS.

227. —a nayword,—] A *nayword* is what
D iij has

has been since called a *bye-word*, a kind of proverbial reproach.

STEEVENS.

230. *Possess us,——*] That is, *inform us, tell us, make us masters of the matter.*

JOHNSON.

241. *——an affection'd ass,——*] *affection'd* means *affected*. In this sense, I believe, it is used in *Hamlet*——“no matter in it that could indite the author of *affection*.” *i. e.* affectation.

STEEVENS.

263. Sir And. *And your horse now, &c.*] This conceit, though bad enough, shews too quick an apprehension for *Sir Andrew*. It should be given, I believe, to *Sir Toby*; as well as the next short speech: *O, 'twill be admirable. Sir Andrew* does not usually give his own judgment on any thing, till he has heard that of some other person.

TYRWHYTT.

272. *——Penthesilea,*] *i. e.* amazon.

STEEVENS.

282. *——call me Cut.*] So, in a *Woman's a Weathercock*, 1612: “If I help you not to that as cheap as any man in England, call me *Cut*.” This contemptuous distinction is likewise preserved in the *Merry Wives of Windsor*:

“He will maintain you like a gentlewoman——

“Aye, that I will, come *cut* and long-tail, under the degree of a 'squire.”

Again, in the *Two Angry Women of Abingdon*, 1599:

“I'll meet you there; if I do not, *call me Cut*.”

This expression likewise occurs several times in Heywoods *If you know not me you know Nobody*, 1633, Second Part.

STEEVENS.

292. *——recollected——*] Studied.

WARBURTON.

I rather

I rather think, that *recollected* signifies, more nearly to its primitive sense, *recalled, repeated*, and alludes to the practice of composers, who often prolong the song by repetitions. JOHNSON.

314. ———*favour*.] The word *favour* ambiguously used. JOHNSON.

324. ———*lost and worn*,] Though *lost and worn* may mean *lost and worn out*; yet *lost and won* being, I think, better, these two words coming usually and naturally together, and the alteration being very slight, I would so read in this place with Sir T. Hanmer.

JOHNSON.

336. ———*free*——] Is, perhaps, *vacant, unengaged, easy in mind*. JOHNSON.

I rather think that *free* means here—not having yet surrendered their liberty to man;—unmarried.

MALONE.

Is not *free*, unreserved, uncontroled by the restraints of female delicacy, forward, such as sing *plain* songs? HENLEY.

———*silly sooth*,] It is plain, simple truth. JOHNSON.

And dallies with the innocence of love,] To *dally* is to play harmlessly. So, act iii.

“They that *dally* nicely with words.”

Again, in *Swetnam Arraing'd*, 1620:

“———he void of fear

“*Dallied* with danger——”

Again, in Sir W. Devenant's *Albovine*, 1629: “Why dost thou *dally* thus with feeble motion?”

STEEVENS.

339. —old age.] The *old age* is the *ages past*, the times of simplicity. JOHNSON.

344. Fly away, fly away,——] The old copy reads —*hie*. The emendation is Mr. Rowe's. MALONE.

348. *My part of death no one so true*
Did share it.] Though *death* is a *part* in which every one acts his *share*, yet of all these actors no one is *so true* as I. JOHNSON.

356. *Sad true love never find my grave,*] The old copy has *lover*. I would therefore read——

Sad true-lover ne'er find my grave. MALONE.

366. ——*a very opal!*——] A precious stone of almost all colours. POPE.

So Milton, describing the walls of heaven :

“ With *opal* tow'rs, and battlements adorn'd.”

The *opal* is a gem which varies its appearance as it is viewed in different lights. So, in the *Muse's Elizium*, by Drayton :

“ With *opals* more than any one

“ We'll deck thine altar fuller,

“ For that of every precious stone

“ It doth retain some colour.”

“ In the *opal* (says P. Holland's translation of Pliny's *Nat. Hist.* b. xxxvii. c. 6) you shall see the burning fire of the carbuncle or rubie, the glorious purple of the amethyst, the green sea of the emeraud, and all glittering together mixed after an incredible manner.”

STEEVENS.

378. *But 'tis that miracle, the queen of gems,*
That nature pranks her in,——] The *miracle*
and

and queen of gems is her beauty. Shakspeare does not say that nature pranks her in a miracle, but in the miracle of gems, i. e. in a gem miraculously beautiful. JOHNSON.

381. I cannot be so answer'd.] The folio reads,—It cannot be, &c. The correction by Sir T. Hanmer.

STEEVENS.

407. —like a worm i' the bud,] So, in the 5th sonnet of Shakspeare :

“ Which, like a canker in the fragrant rose,

“ Doth spot the beauty of thy budding name.”

STEEVENS.

Again, in *K. Richard II.*

“ But now will canker sorrow eat my bud,

“ And chase the native beauty from his cheek.”

MALONE.

408. ———She pin'd in thought;] Thought formerly signified melancholy. So, in *Hamlet* :

“ Is sicklied o'er with the pale cast of thought.”

Again, in *The Tragical History of Romeus and Juliet*, 1562 :

“ The cause of this her death was inward care
and thought.”

MALONE.

410. She sat like patience on a monument,

Smiling at grief.——] This celebrated image

was not improbably first sketched out in the old play of *Pericles*. I think, Shakspeare's hand may be sometimes seen in the latter part of it, and there only:—two or three passages, which he was unwilling to lose, he has transplanted, with some alteration, into his own plays.

“ she

“ She sat like patience on a monument,

“ Smiling at grief.”——

In *Pericles*: “ Thou (*Mariana*) dost look like patience gazing on the king’s graves, and smiling extremity out of act.”

FARMER.

She sat like patience on a monument

Smiling at grief.]

So, in our author’s *Rape of Lucrece*:

“ So mild, that *Patience* seem’d to scorn his woes.”

In the passage in the text, our author, I believe, meant to personify Grief as well as Patience; for we can scarcely understand “*at grief*” to mean “*in grief*” as no statuary could, I imagine, form a countenance in which smiles and grief should be at once expressed. Perhaps Shakspeare borrowed his imagery from some ancient monument, in which these two figures were represented.

The following lines in *The Winter’s Tale* seem to add some support to my interpretation:

“ I doubt not then, but Innocence shall make

“ False Accusation blush, and Tyranny

“ Tremble *at Patience*.”

In *K. Lear*, we again meet with the two personages introduced in the text:

“ *Patience* and *Sorrow* strove

“ Who should express her goodliest.”

Again, in *Cymbeline*, the same kind of imagery may be traced:

“ ——nobly he yokes

“ A smiling with a sigh.

“ ——I

“ —————I do note

“ That *Grief* and *Patience*, rooted in him both,

“ Mingle their spurs together.”

I am aware that Homer's *δακρυοεν γελασασα*, and a passage in *Macbeth*:—

“ —————My plenteous joys

“ Wanton in fullness, seek to hide themselves

“ In drops of sorrow————”

may be urged against what has been suggested; but it should be remembered, that in these instances it is *joy* which bursts into tears. There is no instance, I believe, either in poetry or real life, of *sorrow* smiling in anguish. In *pain* indeed the case is different; the suffering Indian having been known to smile in the midst of torture.—But, however this may be, the sculptor and the painter are confined to one point of time, and cannot exhibit successive movements in the countenance.

Dr. Percy, however, observes to me, that *grief* may mean here *grievance*, in which sense it is used in Dr. Powel's *History of Wales*, 1584, 4to. p. 356. “Of the wrongs and *griefs* done to the noblemen at Stratalyn,” &c. In the original (printed at the end of Wynne's *History of Wales*, 8vo.) it is *gravamina*, i. e. *grievances*.

The word is certainly likewise used by our author in this sense in one of his historical plays, but not, I believe, in the singular number. MALONE.

416. *I am all the daughters of my father's house,
And all the brothers too;—*] This was the most
artful

artful answer that could be given. The question was of such a nature, that to have declined the appearance of a direct answer, must have raised suspicion. This has the appearance of a direct answer, *that the sister died of her love*: she (who passed for a man) saying, she was all the daughters of her father's house.

WARBURTON.

Such another equivoque occurs in Lyly's *Galathea*, 1592: "——my father had but one daughter, and therefore I could have no sister." STEEVENS.

420. ——*bide no denay.*] *Denay* is *denial*. To *denay* is an antiquated verb sometimes used by Holinshed: so, p. 620: "——the state of a cardinal which was naied and *denaied* him." Again, in Warner's *Albion's England*, 1602, b. ii. c. 10.

"——thus did say

"The thing, friend Battus, you demand, not gladly I *denay*." STEEVENS.

436. ——*nettle of India?*] The poet must here mean a zoophyte, called the *Urtica Marina*, abounding in the Indian seas.

"Quæ tacta totius corporis pruritus quendam excitat, unde nomen *urticæ* est sortita." Wolfgang. *Frangii Hist. Animal.*

"*Urticæ marinæ* omnes pruritus quendam movent, et acrimoniâ suâ *venerem* extinctam et sopitam excitant."

Johnstoni Hist. Nat. de Exang. Aquat. p. 56.

Perhaps the same plant is alluded to by Greene in his *Card of Fancy*, 1608: "——the *flower of India* pleasant to be seen, but whoso smelleth to it, *feelet*
present

present smart.” Again, in his *Mamillia*, 1593: “Consider, the *herb of India* is of pleasant smell, but whoso cometh to it *feelet* *present smart.*” Again, in P. Holland’s translation of the 9th book of Pliny’s *Nat. Hist.* “As for those *nettles*, there be of them that in the night raunge to and fro, and likewise change their colour. Leaves they carry of a fleshy substance, and of flesh they feed. Their qualities is to raise an itching smart.” The old copy, however, reads—mettle of *India*, which may mean, my *girl of gold*, my *precious girl*; and this is probably the true reading. The change, which I have not disturbed, was made in the the second folio. STEEVENS.

453. ———*how he jets*——] To *jet* is to strut, to agitate the body by a proud motion. So, in *Arden of Feversham*, 1592:

“Is now become the steward of the house,

“And bravely *jets* it in a silken gown.”

Again, in *Bussy’s D’Ambois*, 1640:

“To *jet* in others’ plumes so haughtily.”

STEEVENS.

461. ———*the lady of the Strachy*——] We should read *Trachy*, i. e. *Thrace*; for so the old English writers called it. Mandeville says, “As *Trachye and Macedoigne, of which Alisandre was kyng.*” It was common to use the article *the* before names of places; and this was no improper instance, where the scene was in Illyria. WARBURTON.

What we should read is hard to say. Here is an

E

allusion

allusion to some old story which I have not yet discovered. JOHNSON.

Straccio (see Torriano's and Altieri's dictionaries) signifies *clouts* and *tatters*; and Torriano in his grammar, at the end of his dictionary, says that *straccio* was pronounced *stratchi*. So that it is probable that Shakspeare's meaning was this, that the lady of the queen's wardrobe had married a yeoman of the king's, who was vastly inferior to her. SMITH.

Such is Mr. Smith's note; but it does not appear that *Strachy* was ever an English word, nor will the meaning given it by the Italians be of any use on the present occasion.

Perhaps a letter has been misplaced, and we ought to read—*starchy*: *i. e.* the room in which linen underwent the once most complicated operation of *starching*. I do not know that such a word exists; and yet it would not be unanalogically formed from the substantive *starch*. In *Harsnett's Declaration*, 1603, we meet with “a yeoman of the *sprucery*”; *i. e.* wardrobe; and in the *Northumberland Household-Book*, *nursery* is spelt *nurcy*. *Starchy*, therefore for *starchery* may be admitted. In *Romeo and Juliet*, the place where *paste* was made, is called the *pastry*. The *lady* who had the care of the linen may be significantly opposed to the *yeoman*, *i. e.* an inferior officer of the wardrobe. While the *five different coloured stanches* were worn, such a term might have been current. In the year 1564, a Dutch-woman professed to teach this art to our fair country-women. “Her usual price (says Stowe) was four

four or five pounds to teach them how to *starch*, and twenty shillings how to seeth *starch*." The alteration was suggested to me by a typographical error in *The World toss'd at Tennis*, 1620, by Middleton and Rowley, where *straches* is printed for *starches*. I cannot fairly be accused of having dealt much in conjectural emendation, and therefore feel the less reluctance to hazard a guess on this desperate passage.

STEEVENS.

In Ben Jonson's *Bartholomew Fair*, a gingerbread woman is called *lady of the basket*.

MALONE.

465. ———*blows him.*] *i. e.* puffs him up. So, in *Antony and Cleopatra*:

" ———on her breast

" There is a vent of blood, and something *blown*."

STEEVENS.

468. ———*stone-bow,*——] *i. e.* a cross-brow, a bow which shoots stones.

JOHNSON.

This instrument is mentioned again in Marston's *Dutch Courtesan*, 1605—" whoever will hit the mark of profit, must, like those who shoot in *stone-bows*, wink with one eye." Again, in Beaumont and Fletcher's *King and no King*:

" ———children will shortly take him

" For a wall, and set their *stone-bows* in his forehead."

STEEVENS.

470. ———*come from a day-bed,*——] Spenser, in the first canto of the third book of his *Faerie Queene*, has dropped a stroke of satire on this lazy fashion:

E ij

'So

“ So was that chamber clad in goodly wize,
 “ And round about it many *beds* were dight,
 “ As whilome was the antique worldes guize,
 “ Some for *untimely ease*, some for delight.”

STEEVENS.

Estiania, in *Rule a Wife and have a Wife*, act i. says,
 in answer to Perez,

“ This place will fit our talk; 'tis fitter far, Sir,
 “ Above there are *day-beds*, and such temptations
 “ I dare not trust, sir——”

REED.

482. ——*wind up my watch*——] In our author's
 time watches were very uncommon. When Guy Faux
 was taken, it was urged as a circumstance of suspicion
 that a watch was found upon him.

JOHNSON.

Again, in an ancient MS. play intituled, *The Second
 Maiden's Tragedy*, written between the years 1610 and
 1611:

“ Like one that has a *watche* of curious making,
 “ Thinking to be more cunning than the work-
 man,
 “ Never gives o'er tamp'ring with the wheels,
 “ 'Till either spring be weaken'd, balance bow'd,
 “ Or some wrong pin put in, and so spoils all.”

In the *Antipodes*, a comedy, 1638, are the following
 passages:

“ ——your project against
 “ The multiplicity of pocket-watches.”

Again:

“ ——when every puny clerk can carry
 “ The time o' th' day in his breeches.”

Again,

Again, in the *Alchemist*:

“ And I had lent my *watch* last night to one

“ That dines to-day at the sheriff’s.” STEEVENS.

482. *Or play with some rich jewel.*] The old copy has,

———or play with *my* some rich jewel. MALONE.

483. *curtsies* there to me.] From this passage, as Mr. Reed observes, one might suspect that the manner of paying respect, which is now confined to females, was equally used by the other sex. It is probable, however, that the word *curtsy* was employed to express acts of civility and reverence by either men or women indiscriminately. In an extract from the Black Book of Warwick, *Bibliotheca Topographica Britannica*, p. 4, it is said, “ The pulpett being set at the nether end of
“ the Earle of Warwick’s tombe in the said quier,
“ the table was placed where the altar had bene. At
“ the coming into the quier my lord made *lowe curtesie*
“ to the French king’s armes,” &c. Again, in the *Book of Kervynge and Sewynge*, printed by Wynkyn de Worde, sign. A. 1111. “ And whan your Soverayne
“ is set, loke your towell be about your necke, than
“ *make your Soverayne curtesy*, than uncover your brede
“ and set it by the salte, and laye your napkyn, knyfe,
“ and spone afore hym, then kneel on your knee,” &c. These directions are to male servants.

485. *Though our silence be drawn from us with cars, yet peace.*] In the *Two Gentlemen of Verona*, one of the Clowns says: “ *I have a mistress, but who that is, a team of horses shall not pluck from me.*” So, in this play:

“*Oxen and wainropes will not bring them together.*”

JOHNSON.

It is well known that *cars* and *carts* have the same meaning.

STEEVENS.

If I were to suggest a word in the place of *carts*, which I think is a corruption, it should be *cables*. It may be worth remarking, perhaps, that the leading ideas of *Malvolio*, in his *humour of state*, bear a strong resemblance to those of *Alnaschar* in the *Arabian Night's Entertainments*. Some of the expressions too are very similar.

THYRWHITT.

504. *What employment have we here?*] A phrase of that time, equivalent to our common speech of——

“*What's to do here?*”

WARBURTON.

510. ——*her great P's.*——] In the direction of the letter which *Malvolio* reads, there is neither a C nor a P to be found.

STEEVENS.

526. ——*brock!*] i. e. *badger*. He uses the word as a term of contempt, as if he had said *hang thee cur! Out filth!* to stink like a *brock* being proverbial.

REMARKS.

536. ——*stannyel*——] The name of a kind of a hawk is very judiciously put here for a *stallion*, by Sir Thomas Hanmer.

JOHNSON.

To *check*, says Latham, in his book of Falconry, is, “when crows, rooks, pies, or other birds, coming in view of the hawk, she forsaketh her natural flight, to fly at them.” The *stannyel* is the common stone-hawk which inhabits old buildings and rocks; in the North called *starchil*. I have this information from

Mr.

Mr. Lambe's notes on the ancient metrical history of the battle of Flodden.

STEEVENS.

540. ———*formal capacity*———] *i. e.* any one in his senses, any one whose *capacity* is not disarranged or out of *form*.

STEEVENS.

547. *Sowter*———] *Sowter* is here, I suppose, the name of a hound. *Sowterly*, however, is often employed as a term of abuse. So, in *Like will to Like*, &c. 1587:

“You *sowterly* knaves, show you all your manners at once?”

A *sowter* was a cobbler. So, in Greene's *Card of Fancy*, 1608: “———If Apelles that cunning painter suffer the greasy *sowter* to take a view of his curious work,” &c.

STEEVENS.

548. ———*as rank as a fox*.] Sir Thomas Hanmer, reads, *not as rank*. The other editions, *though it be as rank*.

JOHNSON.

556. *And O shall end, I hope*.] By *O* is here meant what we now call a *hempen collar*.

JOHNSON.

I believe he means only, *it shall end in sighing*, in disappointment. So, somewhere else:

“How can you fall into so deep an *Oh*?”

So, in Decker's *Honest Whore*, Second Part, 1630:

“——the brick house of Castigation, the school where they pronounce no letter well but *O*!” Again, in *Hymen's Triumph*, by Daniel, 1623:

“Like to an *O*, the character of woe.”

STEEVENS.

568. ———*are born great*.———] The old copy reads—

reads—*are* become *great*. The alteration by Mr. Rowe.

STEEVENS.

It is justified by a subsequent passage, in which the clown recites from memory the words of this letter.

MALONE.

576. ———*yellow stockings*;—] Before the civil wars, yellow stockings were much worn. In Davenant's play, called *The Witts*, act iv. p. 208. Works fol. 1673 :

“ You said, my girl, Mary Queasie by name did find your uncle's *yellow stochings* in a porringer ; nay, and you said she stole them.”

PERCY.

So Middleton and Rowley in their masque entitled, *The Word Toss'd at Tennis*, 1620, where the five different-coloured starches are introduced as striving for superiority. *Yellow Starch* says to *White*:

“ ———since she cannot

“ Wear her own lined *yellow*, yet she shows

“ Her love to't, and makes him wear *yellow hose*.”

Again, in Decker' *Match me in London*, 1631 :

“ ———because you wear

“ A kind of *yellow stocking*.”

Again, in his *Honest Whore*, Second Part, 1630 : “ What *stockings* have you put on this morning, madam ? if they be not *yellow*, change them.” The yeomen attending the earl of Arundel, lord Windsor, and Mr. Fulke Greville, who assisted at an entertainment performed before Q. Elizabeth, on the Monday and Tuesday in Whitsun-week, 1581, were dressed in
yellow

yellow worsted stockings. The book from which I gather this information was published by Henry Goldwell, Gent. in the same year. STEEVENS

577. ———*cross-gartered*:——] So, in the *Lover's Melancholy*, 1639 :

“ As rare an old youth as ever walked *cross-gartered*.”

Again, in a *Woman's a Wethercock*, 1612 :

“ Yet let me say and swear in a *cross garter*,

“ Pauls never shew'd to eyes a lovelier quarter.”

Very rich garters were anciently worn below the knee. So in Warner's *Albion's England*, b. ix. ch. 47.

“ *Garters* of listes ; but now of *silk*, some edged deep with gold.”

It appears, however, that the ancient puritans affected this fashion. Thus *Barton Holyday*, speaking of the ill success of his *TEXNOTAMIA*, says,

“ Had there appeared some sharp *cross-garter'd* man

“ Whom their loud-laugh might nick-name *puritan*,

“ Cas'd up in faction's breeches, and small ruffe,

“ That hates the surplice, and defies the cuffe.

“ Then,” &c.

In a former scene Malvolio was said to be an affector of Puritanism. STEEVENS.

585. ———*I will be point-de-vice, the very man.*——]

This phrase is of French extraction—a *points-deviser*. Chaucer uses it in the *Romaunt of the Rose* :

“ Her nose was wrought at *point-device*.”

i. e. with the utmost possible *exactness*.

Again, in *K. Edward I.* 1599:

“That we may have our garments *point-device*.”

Kastril, in the *Alchemist*, calls his sister *Punk-device*:
and again, in the *Tale of a Tub*, act iii. sc. vii.

——“——and if the dapper priest

“Be but as cunning *point* in his *devise*

“As I was in my lie.”

STEEVENS.

601. ——a *pension of thousands to be paid from the Sophy*.] Alluding, as Dr. Farmer observes, to Sir Robert Shirley, who was just returned in the character of *embassador to the Sophy*. He boasted of the great rewards he had received, and lived in London with the utmost splendor.

STEEVENS.

611. ——*tray-trip*,——] *Tray-trip* is mentioned in Beaumont and Fletcher's *Scornful Lady*, 1616:

“Reproving him at *tray-trip*, sir, for swearing.”

Again, in *Glaphorne's Wit in a Constable*, 1639:

——“mean time, you may play at *tray-trip* or cockall, for black puddings.”

Again:

“My watch are above, at *trea-trip*, for a black pudding,” &c.

Again:

“With lanthorn on stall, at *trea-trip* we play,

“For ale, cheese, and pudding, till it be day,”

&c.

STEEVENS.

The following passage might incline one to believe that *tray-trip* was the name of some game at *tables*, or *draughts*. “There is great danger of being taken sleepers at *tray-trip*, if the *king* sweep suddenly.”

Cecil's

Cecil's Correspondence, let. x. p. 136. Ben Jonson joins *tray-trip* with *mum-chance*. *Alchemist*, act v. sc. iv.

“Nor play with costar-mongers at *mum-chance*,
tray-trip.” TYRWHITT.

Mr. Reed confirms Mr. Tyrwhitt's conjecture by the following extract from *Machiavel's Dogge*, a satire, 4to. 1617:

“But leaving cardes, lett's goe to dice awhile,

“To passage, treitrippe, hazarde, or mum-
chance:

“But subtill males will simple mindes beguile,

“And blinde their eyes with many a blinking
glaunce:

“Oh, cogges and stoppes, and such like devilish
trickes,

“Full many a purse of golde and siver pickes.

“And therefore first, for hazard, he that list,

“And passeth not, puts many to a blancke:

“And *trippe without a treye* makes had I wist

“To sitte and mourne among the sleeper's
ranke:

“And for mumchance, how ere the chance doe
fall,

“You must be mum, for fear of marring all.”

618. —*aqua vitæ*—] Is the old name of *strong*
waters. JOHNSON.

622. —*cross-garter'd, a fashion she detests*;—]
Sir Thomas Overbury, in his character of a *footman*
without *gards* on his coat, represents him as more up-
right than any *cross-garter'd* gentleman-usher.

FARMER.

ACT.

ACT III.
—————

Line 2. ——— *By the tabor?*—Clown. *No, sir, I live by the Church.*] The Clown, I suppose, wilfully mistakes his meaning, and answers, as if he had been asked whether he lived by the *sign of the tabor*, the ancient designation of a musick shop. STEEVENS.

13. ——— *a cheveril glove*——] *i. e.* a glove made of *kid* leather: *chevreau*, Fr. So in *Romeo and Juliet*: “—a wit of *cheveril*—” Again, in a proverb in Ray’s collection: “He hath a conscience like a *cheveril’s* skin.” STEEVENS.

54. ——— *lord Pandarus*——] See our author’s play of *Troilus and Cressida*. JOHNSON.

58. ——— *Cressida was a beggar.*]

“ ——— great penury
Thou suffer shalt, and as a *beggar* dye.”

Chaucer’s *Testament of Creseyde*.
MALONE.

67. ——— *the haggard*,——] The hawk called the *haggard*, if not well trained and watched, will fly after every bird without distinction. STEEVENS.

The meaning may be, that he must catch every opportunity, as the wild hawk strikes every bird. But perhaps it might be read more properly:

Not like the *haggard*.

He must chuse persons and times, and observe tem-
pers,

pers, he must fly at proper game, like the trained hawk, and not fly at large like the unreclaimed *haggard*, to seize all that comes in his way. JOHNSON.

71. *But wise men's folly fall'n,——*] Sir Thomas Hanmer reads, *folly shewn*. JOHNSON.

The first folio reads, *Bat wisemen's folly falne, quite taint their wit*. From whence I should conjecture, that Shakspeare possibly wrote :

But wise men, folly fallen, quite taint their wit.

i. e. wise men, fallen into folly. TYRWHITT.

The sense is : *But wise men's folly, when it is once fallen into extravagance, overpowers their discretion.*

REVISAL.

I explain it thus : The folly which he shews with proper adaptation to persons and times, *is fit*, has its propriety, and therefore produces no censure ; but the folly of wise men when it *falls* or *happens*, taints their wit, destroys the reputation of their judgment.

JOHNSON.

72. In former editions :

Sir To. *Save you, gentleman.*

Vio. *And you, sir.*

Sir And. *Dieu vous garde, monsieur.*

Vio. *Et vous aussi ; votre serviteur.*

Sir And. *I hope, sir, you are ; and I am yours.*]

I have ventured to make the two knights change speeches in this dialogue with Viola ; and, I think, not without good reason. It were a preposterous forgetfulness in the poet, and out of all probability,

to make Sir Andrew not only speak French, but understand what is said to him in it, who in the first act did not know the English of *Pourquoi*. THEOBALD.

80. ———*the list*———] Is the *bound, limit, farthest point*. JOHNSON.

81. Taste *your legs, sir, &c.*] Perhaps this expression was employed to ridicule the fantastick use of a verb, which is many times as quietly introduced in the old pieces, as in this play, or in *The true Tragedies of Marius and Scilla*, 1594 :

“ A climbing tow’r that did not *taste* the wind.”

Again, in Chapman’s version of the 21st Odyssey :

“ ———he now began

“ To *taste* the bow, the sharp shaft took, tugg’d hard.” STEEVENS.

93. ———*most pregnant and vouchsafed ear.*] *Pregnant* for ready. As in *Measure for Measure*, act i. sc. i. STEEVENS.

95. ———*all three* ready.] The old copy reads——*all three* already. STEEVENS.

117. ———*I beseech you :—*] *I*, which is not in the first copy, was added in the third folio. MALONE.

118. *After the last enchantment (you did hear)*] Nonsense. Read and point it thus :

After the last enchantment you did here,

i. e. after the enchantment your presence worked in my affections. WARBURTON.

The present reading is no more nonsense than the emendation, JOHNSON.

I have

I have not the least doubt that Dr. Warburton's conjecture is right.—Throughout the first edition of our author's *Rape of Lucrece*, which was probably printed under his own inspection, the word that we now spell *here*, is constantly written *heare*. So also in many other ancient books.

Viola had not simply *heard* that a ring had been sent ; she had seen and talked with the messenger. Besides, “ *after the last enchantment you did hear,*” is so awkward an expression, that it is very unlikely to have been Shakspeare's. MALONE.

126. ———to one of your receiving] *i. e.* to one of your ready apprehension. She considers him as an arch page. WARBURTON.

127. ———a cyprus,——] Is a transparent stuff.

JOHNSON.

So, in *No Wit like a Woman's*, by Middleton: “ I have thrown a *cypress* over my face for fear of sun-burning.” STEEVENS.

128. *Hides my poor heart*;——] The word *poor*, which is not in the original copy, was added to supply the metre, by the editor of the second folio. What the omitted word was, is quite uncertain. It might have been—*fond*:—or perhaps there was no omission. *Hear* might have been used like *tear*, *fire*, &c. as a dissyllable. MALONE.

131. ———a grice;——] Is a *step*, sometimes written *greese* from *degres*, French. JOHNSON.

So, in *Othello*:

F ij

“ Which

“ Which, as a *grise* step, may help these lovers.”

STEEVENS.

142. *Then westward-ho :*] This is the name of a comedy by T. Decker, 1607. He was assisted in it by Webster, and it was acted with great success by *the children of Paul's*, on whom Shakspeare has bestowed such notice in *Hamlet*, that we may be sure they were rivals to the company patronized by himself.

STEEVENS.

159. *—maugre—*] *i. e.* in spite of. So, in *David and Bethsebe*, 1599: “ *Maugre* the sons of Ammon and of Syria.”

STEEVENS.

167. *And that no woman has ;—*] And that *heart and bosom* I have never yielded to any woman.

JOHNSON.

188. *—save I alone.*] These three words Sir Thomas Hanmer gives to Olivia probably enough.

JOHNSON.

202. *—as lief be a Brownist,—*] The *Brownists* were so called from Mr. *Robert Browne*, a noted separatist in Queen Elizabeth's reign. [See *Strype's Annals of Queen Elizabeth*, vol. iii. p. 15, 16, &c.] In his life of Whitgift, p. 323, he informs us, that *Browne*, in the year 1589, “ went off from the separation, and came into the communion of the church.”

This *Browne* was descended from an ancient and honourable family in Rutlandshire ; his grandfather Francis, had a charter granted him by king Henry VIII. and confirmed by act of parliament ; giving him leave “ to put on his hat in the presence of the king, or his heirs,

or

or any lord spiritual or temporal in the land, and not to put it off, but for his own ease and pleasure.”

Neal's *History of New England*, vol. i. p. 58.

GREY.

The *Brownists* seem, in the time of our author, to have been the constant objects of popular satire. In the old comedy of *Ram-alley*, 1611, is the following stroke at them:

——“ of a new sect, and the good professors, will, like the *Brownist*, frequent gravel-pits shortly, for they use woods and obscure holes already.”

Again, in *Love and Honour*, by Sir W. Davenant:

“ Go kiss her: by this hand, a *Brownist* is

“ More amorous———” STEEVENS.

213. ——*in a martial hand*——] *Martial hand*, seems to be a careless scrawl, such as shewed the writer to neglect ceremony. *Curst*, is petulant, crabbed—a *curst cur*, is a dog that with little provocation snarls and bites. JOHNSON.

215. ——*taunt him with the licence of ink; if thou thou'st him some thrice*,——] There is no doubt, I think, but this passage is one of those in which our author intended to shew his respect for Sir Walter Raleigh, and a detestation of the virulence of his prosecutors. The words quoted, seem to me directly levelled at the attorney-general Coke, who, in the trial of Sir Walter, attacked him with all the following indecent expressions:—“ *All that he did was by thy instigation, thou viper; for I thou thee, thou traitor!*” (Here, by the way, are the poet's three thou's.) “ *You*

are an odious man."——"*Is he base? I return it into thy throat, on his behalf.*"——"*O damnable Atheist.*"——"*Thou art a monster; thou hast an English face, but a Spanish heart.*" "*Thou hast a Spanish heart, and thyself art a spider of hell.*"——"*Go to, I will lay thee on thy back for the confident'st traytor that ever came at a bar,*" &c. Is not here all the licence of tongue, which the poet satirically prescribes to Sir Andrew's ink? And how mean an opinion Shakspeare had of these petulant invectives, is pretty evident from his close of this speech: *Let there be gall enough in thy ink: though thou write it with a goose-pen no matter.*—A keener lash at the attorney for a fool, than all the contumelies the attorney threw at the prisoner, as a supposed traytor! THEOBALD.

The same expression occurs in Shirley's *Opportunity*, 1640:

"———Does he *thou* me?"

"How would he domineer an he were duke!"

The resentment of our author, as Dr. Farmer observes to me, might likewise have been excited by the contemptuous manner in which lord Coke has spoken of players, and the severity he was always willing to exert against them. Thus in his *Speech and Charge at Norwich, with a discoverie of the abuses and corruption of officers.* Nath. Butter, 4to. 1607. "Because I must hast unto an end, I will request that you will carefully put in execution the statute against *vagarants*; since the making whereof I have found fewer theeves, and the gaole lesse pestered than before."

"The abuse of *stage-players*, wherewith I find the country

country much troubled, may easily be reformed; they having no commission to play in any place without leave; and therefore, if by your willingnesse they be not entertained, you may soone be rid of them."

STEEVENS.

237. *Look, where the youngest wren of nine comes.*] The *wren* generally lays nine or ten eggs at a time, and the last hatch'd of all birds are usually the smallest and weakest of the whole brood. The old copy, however, reads—*wren* of mine.

So, in a *Dialogue of the Phœnix*, &c. by R. Chester, 1601:

"The little *wren* that many young ones brings."

STEEVENS.

Again, in *Sir Philip Sidney's Ourania*, a poem, by N. B. 1606:

"The titmouse, and the *multiplying wren*."

The emendation was made by Mr. Theobald.

MALONE.

253. ——*I know, my lady will strike him;—*] We may suppose, that in an age when ladies struck their servants, the box on the ear which queen Elizabeth is said to have given to the earl of Essex was not regarded as a transgression against the rules of common behaviour.

STEEVENS.

270. In former editions:

I can no other answer make but thanks,

And thanks: and ever oft good turns

Are shuffled off with such uncurrent pay;] The second line is too short by a whole foot. Then, who
ever

ever heard of this goodly double adverb, *ever-oft*, which seems to have as much propriety as *always-sometimes*? As I have restored the passage, it is very much in our author's manner and mode of expression. So in *Cymbeline*:

“ ——— Since when I have been debtor to you for courtesies, which I will be *ever* to pay, and yet pay *still*.”

And in *All's Well that Ends Well*:

“ And let me buy your friendly help thus far,

“ Which I will *over-pay*, and *pay again*

“ When I have found it.” THEOBALD.

My reading, which is——

And thanks and ever : oft good turns,

is such as is found in the old copy, only altering the punctuation, which every editor must have done in his turn. Theobald has completed the line, as follows:

And thanks and ever *thanks and oft* good turns.

STEEVENS.

I would read :——*And thanks again, and ever.*

TOLLET.

I think there was only one word omitted, viz. *thanks*; and would read,

And thanks and ever *thanks*. Oft good turns.

I have no doubt that *turns* was used as a dissyllable.

MALONE.

271. *And thanks, and ever : oft good turns*

Are shuffled off, &c.] In the second folio, whether by accident or design, these two lines were omitted.

MALONE.

275. ———*the reliques of this town?*] I suppose he means the *relics of saints*, or the remains of ancient fabricks. STEEVENS.

The words are explained by what follows :

“ ———Let us satisfy our eyes

“ With the memorials and the things of fame,

“ That do renown this city.” MALONE.

283. ———*'gainst the duke his gallies.*] The only authentick copy of this play reads :——the *count* his gallies. There is no need of change. *Orsino* is called *count* throughout this play, as often as *duke*.

MALONE.

310. ———*what bestow of him?*] Surely *of* is an error of the press, in the old copy, for *on*. MALONE.

Of, is very commonly, in the North, still used for *on*. HENLEY.

344. ———*kiss thy hand so oft?*] This fantastick custom is taken notice of by Barnaby Riche in *Faults and nothing but Faults*, 4to. circa 1606, p. 6. “ These *Flowers of Courtesie* as they are full of affectation, so are they no less formall in their speeches full of fustian phrases, many times delivering such sentences as doe bewray and lay open their masters ignorance; and they are so frequent *with the kisse on the hand*, that, word shall not passe their mouthes, till they have clapt their fingers over their lippes.” REED.

365. ———*midsummer madness.*] Hot weather often turns the brain, which is, I suppose, alluded to here. JOHNSON.

'Tis

'Tis *midsummer moon with you*, is a proverb in Ray's collection, signifying you are mad. STEEVENS.

379. — *be opposite with a kinsman*—] *Opposite* here, as in many other places, means—*adverse, hostile*.

MALONE.

So, in *King Lear* :—"bound to answer an unknown *opposite*." STEEVENS.

380. — *let thy tongue tang, &c.*] The first folio reads *langer*; the second *tang*. STEEVENS.

384. — *I have lim'd her* :—] I have entangled or caught her, as a bird is caught with *birdlime*.

JOHNSON.

387. — *Fellow!*—] This word, which originally signified *companion*, was not yet totally degraded to its present meaning; and Malvolio takes it in the favourable sense. JOHNSON.

429. — *cherry pit*—] *Cherry-pit* is pitching cherry-stones into a little hole. Nash, speaking of the paint on ladies' faces, says, "You may play at *cherry-pit* in their cheeks." So in a comedy called *The Isle of Gulls*, 1611 :—"if she were here, I would have a bout at cobnut or *cherry-pit*." So, in *The Witch of Edmonton* : "I have lov'd a witch ever since I play'd at *cherry-pit*." STEEVENS.

430. — *Hang him, foul collier!*] *Collier* was, in our author's time, a term of the highest reproach. So great were the impositions practised by the venders of coals, that R. Greene, at the conclusion of his *Notable Discovery of Cozenage*, 1592, has published what he calls,

calls, *A pleasant Discovery of the Cosenage of Colliers.*

STEEVENS.

The devil is called *Collier* for his blackness ; *Like will to like, says the Devil to the Collier.* JOHNSON.

454. ———*a finder of madmen :—*] This is, I think, an allusion to the *witch-finders*, who were very busy.

JOHNSON.

455. *More matter for a May morning.*] It is usual on the first of *May* to exhibit metrical interludes of the comick kind, as well as the *morris-dance*, of which a plate is given at the end of the first part of *K. Henry IV.* with Mr. Tollet's observations on it.

STEEVENS.

479. ———*He may have mercy upon mine ;—*] We may read, *He may have mercy upon thine, but my hope is better.* Yet the passage may well enough stand without alteration.

It were much to be wished that Shakspeare, in this and some other passages, had not ventured so near profaneness.

JOHNSON.

513. ———*too unchary out.*] The old copy reads—*on't.* The emendation was made by Mr. Theobald.

STEEVENS.

518. *Goes on my master's grief.*] The old copy has—*griefs.* It has been corrected in the wrong place ; and we should read, I think,

Go on my master's griefs.

The joining a singular verb with a plural noun, was common in our author's time.

MALONE.

519. ——wear this jewel for me,——] *Jewel* does not properly signify a single *gem*, but any precious ornament or superfluity. MALONE.

So, in Markham's *Arcadia*, 1607: "She gave him a very fine *jewel*, wherein was set a most rich diamond." See also Warton's *History of English Poetry*, vol. i. p. 121. STEEVENS.

547. *He is knight, dubb'd with unhack'd rapier, and on carpet consideration;——*] That is, he is no soldier by profession, not a knight banneret, dubbed in the field of battle, but, *on carpet consideration*, at a festivity, or on some peaceable occasion, when knights receive their dignity, kneeling not on the ground, as in war, but on a *carpet*. This is, I believe, the original of the contemptuous term, a *carpet knight*, who was naturally held in scorn by the men of war. JOHNSON.

Greene uses the term—*Carpet-knights*, in contempt of those of whom he is speaking; and in *The Downfall of Robert Earl of Huntington*, 1601, it is employed for the same purpose:

———"soldiers, come away,

"This *Carpet-knight* sits carping at our scars."

In Barrett's *Alvearie* 1580: "——those which do not exercise themselves with some honest affaires, but serve abominable and filthy idleness, are, as we used to call them, *Carpet-knightes*."

Again, among Sir John Harrington's Epigrams, b. iv. ep. 6. *Of Merit and Demerit*:

"That captaines in those days were not regarded,

"That only *Carpet-knights* were well rewarded."

The

The old copy reads——unhatch'd *rapier*.

STEEVENS.

It appears from Cotgrave's Dictionary, *in verb*, *Hacher* [to hack, hew, &c.] that to *hatch* the hilt of a sword was a technical term. I suspect, we ought to read—with *an hatch'd rapier*; *i. e.* with a rapier, the hilt of which was richly *engraved* and ornamented.

Our author, however, might have used *unhatch'd* in the sense of *unhack'd*; and therefore I would not disturb the reading of the old copy. MALONE.

——on *carpet consideration*] *i. e.* Not on account of his own merit, but for political reasons. The phrase seems to owe its origin to the custom of having the tables, round which those who determined publick measures were seated, covered with *carpets*. “There is something on the *carpet*,” is a phrase still in use, and means, “some measure is at present under *consideration*.”

ANONYMOUS.

552. ——*hob, nob*,——] This adverb is corrupted from *hap ne hap*; as *would ne would*, *will ne will*; that is, *let it happen, or not*; and signifies at random, at the mercy of chance. See Johnson's Dictionary. STEEVENS.

587. *Why, man, he's a very devil, &c.*] Ben Jonson has imitated this scene in the *Silent Woman*. The behaviour of Sir John Daw, and Sir Amorous la Foole, is formed on that of Viola and Aguecheek. STEEVENS.

——*I have not seen such a virago*.——] *Virago* cannot be properly used here, unless we suppose Sir Toby to mean, I never saw one that had so much the look of woman with the prowess of man. JOHNSON.

The old copy reads—*firago*. A *virago* always means a female warrior, or, in low language, a scold, or turbulent woman. In Heywood's *Golden Age*, 1611, *Jupiter* enters "like a nymph or *virago*; and says: "I may pass for a bona-roba, a rounceval, a *virago*, or a good manly lass." If Shakspeare (who knew *Viola* to be a woman, though *Sir Toby* did not) has made no blunder, *Dr. Johnson* has supplied the only obvious meaning of the word. *Firago* may however be a ludicrous term of Shakspeare's coinage. STEEVENS.

589. —the stuck—] The *stuck* is a corrupted abbreviation of the *stoccata*, an Italian term in fencing. So, in the *Return from Parnassus*, 1606: "Here's a fellow, *Judicio*, that carried the deadly *stock* in his pen." Again, in *Marston's Mal-content*, 1604: "The close *stock*, O mortal," &c. Again, in *Antonio's Revenge*, 1602:

"I would pass on him with a mortal *stock*."

STEEVENS.

620. —by the duello—] i. e. by the laws of the *duello*, which, in Shakspeare's time, were settled with the utmost nicety.

STEEVENS.

631. *Nay, if you be an undertaker*,—] But why was an *undertaker* so offensive a character? I believe this is a touch upon the times, which may help to determine the date of this play. At the meeting of the parliament in 1614, there appears to have been a very general persuasion, or jealousy at least, that the king had been induced to call a parliament at that time, by certain persons, who had undertaken, through their influence

fluence in the house of commons, to carry things according to his majesty's wishes. These persons were immediately stigmatized with the invidious name of *undertakers*; and the idea was so unpopular, that the king thought it necessary, in two set speeches, to deny positively (how truly is another question) that there had been any such *undertaking*. *Parl. Hist.* vol v. p. 277, and 286. Sir Francis Bacon also (then attorney-general) made an artful, apologetical speech in the house of commons upon the same subject; *when the house* (according to the title of the speech) *was in great heat, and much troubled about the undertakers*. Bacon's Works, vol. ii. p. 236. 4to edit. TYRWHITT.

687. ———o'erflourish'd by the devil.] In the time of Shakspeare, trunks, which are now deposited in lumber-rooms, or other obscure places, were part of the furniture of apartments in which company was received. I have seen more than one of these, as old as the time of our poet. They were richly ornamented on the tops and sides with scroll-work, emblematical devices, &c. and were elevated on feet. Shakspeare has the same expression in *Measure for Measure*:

“ ———your title to him

“ Doth flourish the deceit——” STEEVENS.

Again, in his 60th Sonnet:

“ Time doth transfix the flourish set on youth.”

The following lines in *K. Richard II.* as exhibited in *England's Parnassus*, 1600, confirm Mr. Steevens's observation:

“ The purest treasure mortal times afford

G ij

“ Is

“ Is spotless reputation ;—that away,

“ Men are but *gilded trunks*, or painted clay.”

MALONE.

687. ———*so do not I.*] This, I believe, means, I do not yet believe myself, when, from this accident, I gather hope of my brother's life.

JOHNSON.

ACT IV.

Line 1. ———*I AM afraid this great lubber*——] *i. e.* affectation and foppery will overspread the world.

JOHNSON.

18. *I pr'ythee, foolish Greek*,——] *Greek*, was as much as to say bawd or pander. He understood the Clown to be acting in that office. A bawdy-house was called Corinth, and the frequenters of it Corinthians, which words occur frequently in Shakspeare, especially in *Timon of Athens*, and *Henry IV.* Yet the Oxford editor alters it to Geck.

WARBURTON.

Can our author have alluded to St. Paul's epistle to the Romans, ch. i. v. 23

“ ———to the *Greeks foolishness?*” STEEVENS.

22. ———*get themselves a good report after fourteen years purchase.*] This seems to carry a piece of satire upon *monopolies*, the crying grievance of that time. The grants generally were for fourteen years; and the petitions being referred to a committee, it was suspected that money gained favourable reports from thence.

WARBURTON.

Perhaps

Perhaps *fourteen years' purchase* was, in Shakspeare's time, the highest price for land. Lord Bacon's *Essay on Usury* mentions *sixteen years purchase*. "I will not give more than according to *fifteen years purchase*, said a dying usurer to a clergyman, who advised him to study for a purchase of the kingdom of heaven."

TOLLET.

This passage may be considered as a further corroboration of Mr. Tyrwhitt's conjecture, that *Twelfth Night* was written in 1614. The grievance of monopolies, though long complained of, had, it should seem, risen to a greater height at that time than ever, for next to *the undertakers*, it was the object of parliamentary debate, during the short session of that year. MALONE.

53. *In this uncivil and unjust extent*] *Extent* is, in law, a writ of execution, whereby goods are seized for the king. It is therefore taken here for *violence* in general.

JOHNSON.

56. *This ruffian hath botch'd up——*] *Botch'd up*, I fancy, is only a coarse expression for *made up*, as a bad taylor is called a *botcher*, and to botch is to make clumsily.

JOHNSON.

Dr. Johnson is certainly right. A similar expression occurs in *Antony and Cleopatra*:

"———if you'll *patch* a quarrel

"As matter whole you've not to make it with."

Again, in *K. Henry V.*

"Do *botch* and bungle up damnation." STEEVENS.

59. *He started one poor heart of mine in thee.*] I know not whether there be not an ambiguity intended between

heart and hart. The sense however is easy enough. *He that offends thee, attacks one of my hearts; or, as the ancients expressed it, half my heart.* JOHNSON.

60. *What relish is in this?*] How does this taste? What judgment am I to make of it? JOHNSON.

68. *——sir Topas——*] The name of *Sir Topas* is taken from Chaucer. STEEVENS.

72. *——I am not tall enough to become the function well;*] This cannot be right. The word wanted should be a part of the description of *a careful man*. I should have no objection to read—*pale*. TYRWHYTT.

Tall enough,] perhaps means *not of sufficient height to overlook a pulpit*. STEEVENS.

75. *——as to say, a careful man, and a great scholar——*] This refers to what went before: *I am not tall enough to become the function well, or lean enough to be thought a good student*: it is plain then that Shakspeare wrote:—*as to say a graceful man, i. e. comely*. To this the Oxford editor says, *rectè*. WARBURTON.

A *careful* man, I believe, means, a man who has such a regard for his character as to entitle him to ordination. STEEVENS.

79. *——very wittily said—That, that is, is:——*] This is a very humorous banter of the rules established in the schools, that all reasonings are *ex præcognitis & præconcessis*, which lay the foundation of every science in these maxims, *whatsoever is, is; and it is impossible for the same thing to be and not to be*; with much trifling of the like kind. WARBURTON.

102. *——it hath bay-windows——*] A bay-window

is the same as a *bow-window*; a window in a recess, or bay. See *A. Wood's Life*, published by T. Hearne, 1730, p. 548 and 553. The following instances may likewise support the supposition:

Cynthia's Revels, by B. Jonson, 1610.

“——retired myself into a *bay-window*,” &c.

Again, in Stow's *Chronicle of Henry IV.*

“As Tho. Montague rested him at a *bay-window*, a gun was levell'd,” &c.

Again, in Middleton's *Women beware Women*:

“'Tis a sweet recreation for a gentlewoman

“To stand in a *bay-window* and see gallants.”

Chaucer, in the *Assemblie of Ladies*, mentions *bay-windows*. Again, in *K. Henry the Sixth's Directions for building the Hall at King's College, Cambridge*:——“on every side thereof a *baie-window*.” STEEVENS.

103. ——*the clear stones*——] The old copy has —*stores*. The emendation was made by the editor of the second folio. MALONE.

114. ——*constant question*.] A settled, a determinate, a regular question. JOHNSON.

130. *Nay, I am for all waters*.] A phrase taken from the actor's ability of making the audience cry either with mirth or grief. WARBURTON.

I rather think this expression borrowed from sportsmen, and relating to the qualifications of a complete spaniel. JOHNSON.

A cloak for all kinds of knavery; taken from the Italian proverb, *Tu hai mantillo da ogni acqua*. SMITH.

I think the meaning is—I can turn my hand to any thing;

thing; I can assume any character I please.—Montaigne, speaking of Aristotle, says, that “he hath an *oare in every water*, and meddleth with all things.” Florio’s translation, 1603. MALONE.

130. *Nay, I am for all waters.*] This is the *Clown*’s answer to *Sir Toby* who applauded him, for *Sir Toby* having commended the *Clown* for his address in personating *Sir Topas*, the *Clown* in his reply plays upon the name *Topas*, and intimates that he could sustain as well the character of any other person, let him be called by what *gem* he might.——A *diamond of the first water*, is no uncommon expression; and the *Clown* before, by the *lustrous* quality of the *clear stones*, intended a similar allusion. HENLEY.

140. *Hey Robin, jolly Robin,*] This song should certainly begin:

“Hey, jolly Robin, tell to me

“How does thy lady, do?——

“My lady is unkind, perdy.——

“Alas, why is she so?”

FARMER.

This song seems to be alluded to in the following passage of *The Merchandises of Popish Priestes*, 4to. 1629, Sign. F. 2——“there is no one so lively and jolly as St. Mathurine, I can best describe you this arch singer, by such common phrase as wee use of him whom wee see very lively and pleasantly disposed, wee say this, *His head is full of jolly Robbins.*” REED.

154. ——*your five wits?*] Thus the *five senses* were anciently called. So, in *K. Lear*, Edgar says,

“Bless thy *five wits*! Tom’s a cold.”

Again,

Again, in the old morality of *Every Man*: “And remember beaute, *fyve wyttes*, strength, and dyscrecyon.”

STEEVENS.

That the five *wits*, were considered as distinct from the five *senses*, appears from a line in one of our author's sonnets:

“But my five *wits*, nor my five *senses* can——”

The wits, Dr. Johnson has elsewhere observed, were reckoned five, in analogy to the five senses. From Stephen Hawes's poem, intituled *Graunde Amour*, ch. 24. edit. 1554, it appears, that the five wits were—“common wit, imagination, fantasy, estimation, and memory.”

MALONE.

159. ——*property'd me*;——] They have taken possession of me, as of a man unable to look to himself.

JOHNSON.

167. *Maintain no words with him*,——] Here the *Clown* in the dark acts two persons, and counterfeits, by variation of voice, a dialogue between himself and Sir Topas.——*I will, sir, I will*, is spoken after a pause, as if, in the mean time, Sir Topas had whispered.

JOHNSON.

172. ——*I am shent, &c.*] i. e. *scolded, reprimanded*.

JOHNSON.

193. ——*Like to the old vice*,] *Vice* was the fool of the old moralities. Some traces of this character are still preserved in puppet-shows, and by country mummers.

JOHNSON.

This character was always acted in a *mask*; it probably had its name from the old French word *vis*, for which

which they now use *visage*, though they still retain it in *vis-à-vis*, which is literally, *face to face*. STEEVENS.

200. *Adieu, goodman devil.*] We have here another old catch; apparently, I think, not of Shakspeare. I am therefore willing to receive the common reading of the last line:

Adieu, goodman drivell.

The name of *Malvolio* seems to have been form'd by an accidental transposition in the word, *Malivolo*.

I know not whether a part of the preceding line should not be thrown into a question, "pare thy nails, dad?"

In *Henry V.* we again meet with "this roaring devil i'th' old play; every one may *pare his nails* with a wooden dagger." FARMER.

In the old translation of the *Menæchmi*, 1595, Menæchmus says to Peniculus: "Away filthie mad *drivell*, away! I will talk no longer with thee." STEEVENS.

206. *Yet there he was; and there I found this credit, That he did range, &c.*] *i. e.* I found it justified, credibly vouched. THEOBALD.

212. —all instance,—] *Instance is example.* JOHNSON.

215. *To any other trust,—*] To any other belief, or confidence, to any other fixed opinion. JOHNSON.

222. *Whiles—*] Is *until*. This word is still so used in the northern countries. It is, I think, used in this sense in the preface to the *Accidence*. JOHNSON.

Almost throughout the old copies of Shakspeare, *whiles*

whiles is given us instead of *while*. Mr. Rowe, the first reformer of his spelling, made the change.

STEEVENS.

233. ———*truth*———] *Truth is fidelity.* JOHNSON.

234. ———*heavens so shine, &c.*] Alluding perhaps to a superstitious supposition, the memory of which is still preserved in a proverbial saying: "*Happy is the bride upon whom the sun shines, and blessed the corpse upon which the rain falls.*" STEEVENS.

ACT V.

Line 20. ———CONCLUSIONS *to be as kisses, if your four negatives make your two affirmatives,*———] One cannot but wonder, that this passage should have perplexed the commentators. In Marlow's *Lust's Dominion*, the Queen says to the Moor:

"———Come, let's kisse.

"Moor. Away, away.

"Queen No, no, sayes I; and *twice away*, sayes *stay.*"

Sir Philip Sydney has enlarged upon this thought in the sixty-third stanza of his *Astrophel and Stella*.

FARMER.

37. ———*bells of St. Bennet,*———] When in this play
he

he mentioned the *bed of Ware*, he recollected that the scene was in Illyria, and added *in England*; but his sense of the same impropriety could not restrain him from the bells of St. Bennet. JOHNSON.

Shakspeare's improprieties and anachronisms are surely venial in comparison with those of contemporary writers. Lodge, in his *True Tragedies of Marius and Sylla*, 1594, has mentioned *the razors of Palermo* and *St. Paul's steeple*, and has introduced a *Frenchman*, named *Don Pedro*, who, in consideration of receiving *forty crowns*, undertakes to poison Marius. Stanyhurst, the translator of four books of Virgil, in 1582, compares Choræbus to a *bedlamite*; says, that old Priam girded on his sword *Morglay*; and makes Dido tell Æneas, that she should have been contented had she been brought to-bed even of a *cockney*.

Saltem si qui mihi de te suscepta fuisset

Ante fugum soboles——

“——yf yeet soom progenye from me

“Had crawl'd, by the father'd, yf a *cockney*, dandiprat hophtumb.” STEEVENS.

54. ——*scathful*——] *i. e.* mischievous, destructive. So, in Decker's *If this be not a good play, the Devil is in it*. 1612:

“He mickle *scath* has done me.”

Again, in the *Pinner of Wakefield*, 1599:

“That offereth *scath* unto the town of Wakefield.” STEEVENS.

62. ——*desperate of shame, and state*] Unattentive to

to his character or his condition, like a desperate man.

JOHNSON.

109. —as fat and fulsome—] *Fat* means *dull*; so we say a *fat-headed* fellow; *fat* likewise means *gross*, and is sometimes used for *obscene*. JOHNSON.

118. *Why should I not, had I the heart to do it,
Like to the Egyptian thief, at point of death
Kill what I love;—*] In this simile, a particular story is presuppos'd; which ought to be known to shew the justness and propriety of the comparison. It is taken from *Heliodorus's Æthiopics*, to which our author was indebted for the allusion. This *Egyptian thief* was *Thyamis*, who was a native of *Memphis*, and at the head of a band of robbers. *Theagenes* and *Chariclea* falling into their hands, *Thyamis* fell desperately in love with the lady, and would have married her. Soon after, a stronger body of robbers coming down upon *Thyamis's* party, he was in such fears for his mistress, that he had her shut into a cave with his treasure. It was customary with those barbarians, when they despaired of their own safety, first to make away with those whom they held dear, and desired for companions in the next life. *Thyamis*, therefore, benetted round with his enemies, raging with love, jealousy, and anger, went to his cave; and calling aloud in the Egyptian tongue, so soon as he heard himself answer'd toward the cave's mouth by a Grecian, making to the person by the direction of her voice, he caught her by the hair with his left hand, and (supposing her to be *Chariclea*) with his right hand
H plunged

plunged his sword into her breast. THEOBALD.

171. ————*case* ?] *Case* is a word used contemptuously for *skin*, We yet talk of a *fox-case*, meaning the stuffed skin of a fox. JOHNSON.

So, in Cary's *Present State of England*, 1626: "Queen Elizabeth asked a knight named Young, how he liked a company of brave ladies?—He answered, as I like my silver-haired conies at home; the *cases* are far better than the bodies."

This expression occurs again in *Antony and Cleopatra*:

"The *case* of that huge spirit now is cold."

MALONE.

208. ————*Then he's a rogue, and a passy measure pavin* :

I hate a drunken rogue.] B. Jonson also mentions the *pavin*, and calls it a Spanish dance, *Alchemist*, p. 97. but it seems to come originally from Padua, and should rather be written *pavane*, as a corruption of *Paduana*. A dance of that name (*saltatio Paduana*) occurs in an old writer, quoted by the annotator on *Rabelais*, b. v. c. 30.

Passy measures is undoubtedly a corruption, but I know not how it should be rectified. TYRWHITT.

The *pavan*, from *pavo* a peacock, is a grave and majestic dance. The method of dancing it was antiently by gentlemen dressed in a cap and sword, by those of the long robe in their gowns, by princes in their mantles, and by ladies in gowns with long trains, the motion whereof in the dance, resembled that of a peacock's tail. This dance is supposed to have been invented

vented by the Spaniards, and its figure is given with the characters for the steps in the *Orchesographia* of *Thoinet Arbeau*. Every pavin has its galliard, a lighter kind of air made out of the former. The courant, the jig, and the hornpipe, are sufficiently known at this day.

Of the *passamezzo* little is to be said, except that it was a favourite air in the days of Queen Elizabeth. Ligon, in his History of Barbadoes, mentions a *passamezzo* galliard, which in the year 1647, a Padre in that island played to him on the lute; the very same, he says, with an air of that kind which in Shakspeare's play of *Hen. IV.* was originally played to Sir John Falstaff and Doll Tearsheet, by Sneak, the musician, there named. This little anecdote Ligon might have by tradition, but his conclusion, that because it was played in a dramattick representation of the history of *Hen. IV.* it must be so ancient as his time, is very idle and injudicious.—*Passy-measure* is therefore undoubtedly a corruption from *passamezzo*.

Sir J. HAWKINS.

With the help of Sir John Hawkins's explanation of *passy-measure*, I think I now see the meaning of this passage. The second folio reads—*after a passy measure's pavin*.—So that I should imagine the following regulation of the whole speech would not be far from the truth:

Then he's a rogue. After a passy-measure or a pavin, I hate a drunken rogue, i. e. next to a passy-measure or a pavin, &c. It is in character that Sir Toby should

H ij

express

express a strong dislike of *serious dances*, such as the *passamezzo* and the *pavin* are described to be.

TYRWHITT.

I have followed Mr. Tyrwhitt's regulation.

STEEVENS.

225. *A natural perspective*,——] I apprehend this may be explained by a quotation from a duodecimo book called *Humane Industry*, 1661, p. 76 and 77: "It is a pretty art that in a pleated paper and table furrowed or indented, men make one picture to represent several faces——that being viewed from one place or standing, did shew the head of a Spaniard, and from another the head of an ass."——"A picture of a Chancellor of France presented to the common beholder a multitude of little faces——but if one did look on it through a *perspective*, there appeared only the single pourtraicture of the Chancellor himself." Thus that, which is, is not, or in a different position appears like another thing. This seems also to explain a passage in *K. Henry V.* sc. ii. : "Yes, my lord, you see them *perspectively*, the cities turn'd into a maid."

TOLLET.

292. *A most extracting frenzy*——] *i. e.* a frenzy that drew me away from every thing but its own object.

WARBURTON.

Since I wrote my former note, I have met with a passage in the *Historie of Hamblet*, bl. l. 1608, Sig. C. 2. that seems to support the reading of the old copy : "——to try if men of great account be *extract* out of their wits."

MALONE.

305. ———you must allow vox.] I am by no means certain that I understand this passage, which, indeed, the author of the Revisal pronounces to have no meaning. I suppose the clown begins reading the letter in some fantastical manner, on which Olivia asks him, *if he is mad.* No, madman, says he, *I do but barely deliver the sense of this madman's epistle; if you would have it read as it ought to be, that is, with such a frantick accent and gesture as a madman would read it, you must allow vox i. e. you must furnish the reader with a voice, or, in other words, read it yourself.* STEEVENS.

I rather think the meaning is——*If you would have it read in character, as such a mad epistle ought to be read, you must permit me to assume a frantick tone.* MALONE.

——but to read his right wits,——] Perhaps so,——*but to read his wits right is to read thus.* To represent his present state of mind, is to read a madman's letter, as I now do like a madman. JOHNSON.

327. *One day shall crown the alliance on't, so please you,*] The word *on't* in this place is mere nonsense. I doubt not the poet wrote:

——an't so please you. REVISAL.

This is well conjectured; but *on't* may relate to the double character of sister and wife. JOHNSON.

331. ———*So much against the mettall of your sex,*] The old copy reads, I think rightly:

So much against the mettle of your sex.

i. e. so much against the natural disposition of your sex. So, in *Macbeth*:

“——thy undaunted mettle should compose

H iij

“Nothing

“ Nothing but males.”

The reading which has been substituted affords, in my apprehension, no meaning. *Mettle* is here, as in many other places, used for *spirit*, or rather for *timidity*, or *deficiency of spirit*.

Our author has taken the same licence in *All's Well that ends Well*:

“ 'Tis only *title* thou disdain'st in her——”

i. e. the *want* of title. Again, in *King Richard III.*

“ The *forfeit*, sovereign, of my servant's life.”

i. e. the *remission* of the forfeit. MALONE.

348. ——*cross gartered*——*yellow stockings*,——] In an entertainment called *Cupid and Death*, by Shirley, 1653, a host enters in *yellow stockings* and *cross garter'd*.

STEEVENS.

350. ——*lighter*——] People of less dignity or importance. JOHNSON.

354. ——*geck*——] A fool. JOHNSON.

So, in the vision at the conclusion of *Cymbeline*:

“ And to become the *geck* and scorn

“ Of th' other's villany.”

Again, in *Ane verie excellent and delectabill Treatise intitult PHILOTUS*, &c. 1603:

“ Thocht he be auld, my joy, quhat reck,

“ When he is gane give him ane *geck*,

“ And take another be the neck.”

Again:

“ The carle that hecht sa weill to treat you,

“ I think sall get ane *geck*.”

STEEVENS.

361. ——*here were presuppos'd*] *Presuppos'd*
seems

seems to mean previously pointed out for thy imitation, or such as it was supposed thou would'st assume after thou hadst read the letter. The *supposition* was *previous* to the *act*. STEEVENS.

373. *Upon some stubborn and uncourteous parts
We had conceiv'd against him :—]*

Surely we should rather read—*conceiv'd* in him.

TYRWHITT.

375. *——at Sir Toby's great importance ;] importance is importunacy, importunements.* STEEVENS.

381. *Alas, poor fool !——]* See notes on *K. Lear*, act v. sc. iii. REED.

——how have they baffled thee ?] See Mr. Tollet's note on a passage in the first scene of the first act of *K. Rich. II.*

“ I am disgrac'd, impeach'd, and *baffled* here.”

STEEVENS.

386. *——but do you remember, madam,——]* As the Clown is speaking to Malvolio, and not to Olivia, I think this passage should be regulated thus—*but do you remember ?—Madam, why laugh you, &c.*

TYRWHITT.

400. *When that I was and a little tiny boy,]* Here again we have an old song, scarcely worth correction. 'Gainst *knaves and thieves* must evidently be, against *knave and thief*.—When I was a boy, my folly and mischievous actions were little regarded : but when I came to manhood, men shut their gates against me, as *a knave and a thief*.

Sir Tho. Hanmer rightly reduces the subsequent
words

words, *beds* and *heads*, to the singular number : and a little alteration is still wanting at the beginning of some of the stanzas.

Mr. Steevens observes in a note at the end of *Much ado about Nothing*, that the play had formerly passed under the name of *Benedict and Beatrice*. It seems to have been the *court-fashion* to alter the titles. A very ingenious lady, with whom I have the honour to be acquainted, Mrs. Askew of Queen's Square, has a fine copy of the second folio edition of Shakspeare, which formerly belonged to king Charles I. and was a present from him to his master of the Revels Sir Thomas Herbert. Sir Thomas has altered five titles in the list of the plays, "*Benedick and Beatrice,—Pyramus and Thisby,—Rosalinde,—Mr. Paroles, and Malvolio.*"

It is lamentable to see how far party and prejudice will carry the wisest men, even against their own practice and opinions. Milton, in his Εἰκονοκλάσεις, censures king Charles for reading "one, whom," says he, "we well knew was the closet companion of his solitudes, *William Shakspeare.*"

FARMER.

Dr. Farmer might have observed, that the alterations of the titles are in his majesty's own hand-writing, materially differing from Sir Thomas Herbert's, of which the same volume afford more than one specimen. I learn from another manuscript note in it, that *John Lowine* acted *K. Henry VIII.* and *John Taylor* the part of *Hamlet*. The book is now in my possession.

To

To the concluding remark of Dr. Farmer, may be added the following passage from *An Appeal to all rational Men concerning King Charles's Trial*, by John Cooke, 1649 : “ Had he but studied scripture half so much as *Ben Jonson* or *Shakspeare*, he might have learnt that when Amaziah was settled in the kingdom, he suddenly did justice upon those servants which killed his father Joash, &c.” With this quotation I was furnished by Mr. Malone.

A quarto volume of plays attributed to Shakspeare with his majesty's cypher on the back of it, is preserved in Mr. Garrick's collection. STEEVENS.

THE END.



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